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HINTS ON TEACHING

AND LECTURING ON

PHONOGRAPHY

WITH NOTES ON

SHORTHAND ANCIENT AND MODERN,

MUSIC, THE CONNECTION OF PHONOGRAPHY WITH
THE PENNY POST, ETC.

BY HENRY PITMAN.

Second Edition, Revised and Enlarged.

LONDON:

FREDERICK PITMAN, 30 & 31 PATERNOSTER ROW.

BATH: ISAAC PITMAN, PHONETIC INSTITUTE.

MANCHESTER:

HENRY PITMAN, SCHOOL OF SHORTHAND, 75 PICCADILLY.

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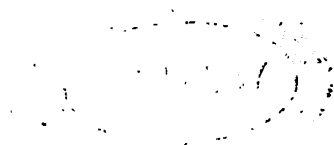
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HINTS ON TEACHING & LECTURING ON PHONOGRAPHY.

INTRODUCTORY.

FORTY-EIGHT years have elapsed since the first edition of Phonography was published. The art has "made its mark" upon the present age, yet not a hundredth part of the population are practically acquainted with it. What is needed to make Phonography more widely known? I reply, that which gave the art its first impetus, namely, public and private free lectures, followed by classes. There are thousands of young men of a literary turn of mind who know Phonography and who are qualified to explain it. Why should not a hundred of them at once resolve to do their best in this direction?

I believe the spread of Phonography is the surest and shortest way to the adoption of phonetic printing. Teach the rising generation to "write by sound," and the next generation will be prepared to print by sound. With the view of inducing my young phonographic friends to let their light shine for the benefit of their fellow creatures, I commence these familiar and discursive Hints upon Lecturing. I address myself chiefly to

the members of the Phonetic Society, who are in a measure pledged to do all they can to extend a knowledge of an art which has been of such great service to themselves. One of the engagements which members of the Phonetic Society take upon themselves is, to extend Phonography by "recommending it on every suitable occasion, by the formation of classes, and by the free correction of postal exercises." I think every member of the Phonetic Society should be willing, and by repeated efforts become able, to give lectures on Phonography and the Spelling Reform. The amount of work done by the 2,700 members of the Society is small compared with what might be accomplished. Phonographers join the Society in order to be of service in spreading Phonography. Professional shorthand writers and reporters, as a rule, have neither time nor inclination to work in this way. In the early history of Phonography almost everyone who learned it was an enthusiastic propagandist by tongue and pen. This arose from the love of truth and a desire to be useful.

I advise my young readers to make an attempt at lecturing on Phonography, or at least to read an essay upon it to some Mutual Improvement Society, for their own sake as well as for the good of others. Lecturing is profitable for self-culture, for recreation, and for health. Many phonographers may not have time to teach classes, though it is desirable that every explanation of the art should be followed by a class. Every lucid and earnest explanation of the system will be more or less fruitful of converts, and the instruction books are so cheap and explicit that no one need despair of self-tuition. Some phonographers may think that on this account lectures are not needed. Experience, however, teaches that the popular exemplification of Phonography is a necessary, pleasant, and helpful introduction to its study. What appears so simple to us is often a perplexing problem to the uninitiated. One of the rewards

of lecturing is the pleasure of explaining the simplicity, brevity and philosophy of the system, and to witness the delight of an audience as they follow your exposition.

I have said that lecturing promotes self-culture. No doubt you have read Professor Blackie's treatise upon this subject, published in *Phonography*; if not, buy it, read it, and copy it.

Of course a certain training is necessary to fit one for lecturing. I was fortunate in having several years' training, from the age of ten to twenty, with my brothers Isaac, Joseph, and Benn, in teaching *Phonography* before I attempted to address a public audience. I have a vivid recollection of the mental anxiety I suffered before I could screw my courage to the speaking point. It was at a phonographic conversazione in the town of Kilmarnock about the year 1845, when Mr Lang, of beloved memory, now in Australia, was the chairman. I took the advice of my brother Benn and wrote out my short speech several times in *Phonography* until it was committed to memory. This gave me a certain amount of confidence, and although I spoke in something like a "maze," Mr Lang encouraged me by saying that I had made a fair beginning. It was some years before I overcame an unpleasant trepidation at facing an audience. I have heard Mr Bright say that to this day he experiences a nervous responsibility before addressing a large audience, and a sense of relief when the address is over. There is a responsibility in calling a number of people together, whom you are pledged to meet punctually at the time advertised, and to provide them with something worth coming for. You therefore try to do your best, and that is the basis of self-culture. As the saying is, you have to "mind your *p's* and *q's*." A mispronunciation or an ungrammatical phrase might spoil all. Lecturing is also recreation and enjoyment. It combines the double pleasure of composition and delivery. It is a healthy exercise, expanding the chest,

strengthening the lungs and the voice, and enlivening the spirits.


"A good beginning is a great matter." This applies both to lecturing and writing Hints thereon. While considering how and where to begin, the following letter came to hand :—

"My dear sir,—I want to know if you could come to P—— and give a lecture on Phonography. I think it would be quite a success here to have a lecture on shorthand, for it is a new thing here. I have been asked by several gentlemen and ladies in this town to commence a shorthand class, but I thought if we had a lecture on Phonography it would stir up the people a little, and I think I should be more successful with a class. But I do not know how to raise the traveling expenses, as there is only myself, and I am a stranger in the town. Do you think the following method would answer? Take a room for the lecture and charge so much each for the front and back seats, and what is left out of the fund, if any, to go towards buying books, etc. I think we might get the traveling expenses covered by that means. I could get circulars printed to announce the lecture, and I would get a respectable gentleman who would occupy the chair on that occasion. I am a member of the Phonetic Society."

This letter is another proof that lectures on Phonography are wanted. My answer was that charging for admission was out of the question, and that as I could not travel a hundred miles without some payment the writer had better give the lecture himself. This correspondent has probably a commendable diffidence as to his ability to address an audience, and there may be many members of the Phonetic Society who are better qualified to lecture than he is; nevertheless I would encourage him and every earnest phonographer to engage in this work.

There are few subjects more easy to lecture upon than Phonography and Phonotypy, nor are there many topics that furnish a wider scope for effective speaking and graphic illustration. Phonography is our principal subject, but it must be understood that a lecture on Phonography would be incomplete without the advocacy of a thorough reform of orthography.

When I say that phonographic lecturing is comparatively easy, I mean that a lecture may partake largely of the nature of a first lesson. However diffident and inexperienced the would-be lecturer, he has the whole of the beautiful system of Phonography at his fingers' ends. He knows the art and loves it, and his object should be to explain it so as to make everyone desirous of learning it. Should he succeed in that, he will have given a good lecture. It would be a mistake to unfold the entire system from the alphabet to the reporting abbreviations; a judicious selection of illustrations must be made which should be chiefly confined to the alphabet of consonants and vowels, joining letters, writing simple words and sentences, with a few abbreviations such as the initial and final hooks and phraseography. There is always the blackboard to retreat to, should the lecturer be at a loss for words.

The phonographic lecturer is thus on a par with the lecturer on music who is able at any moment to give delightful illustrations upon his favorite instrument. Lectures and discourses on all subjects might be illustrated, either on the blackboard or with diagrams, maps, pictures, etc. I remember how much interest was imparted to the natural history lectures of Mr Waterhouse Hawkins by his impromptu sketches on the blackboard while speaking. When contrasting the length of longhand with the brevity of Phonography it seems as natural as it is easy to write a word in plain longhand upon the board, such as "Manchester," and then write it quickly in Phonography  remarking that the shorthand is

written in less time than the capital letter in longhand.

A lecturer, to be successful, should possess the faculty of ready speech. If this is not a natural gift it must be cultivated. Practice makes perfect. A celebrated musical performer was asked how he attained such wonderful proficiency. He replied, "I practised twelve hours a-day for twenty years." It is true that lecturing under the circumstances here supposed will be a pastime more than a profession; still for one's own credit as well as for the sake of the cause, the lecturer should aim at perfection.

Good reading and good writing must precede good speaking. Silent reading is apt to produce a careless style. Practise reading aloud, both for accuracy and to strengthen the voice. Reading from phonetic printing will rectify mispronunciations. Good speakers are accustomed to write down their thoughts. This gives a command of language.





HOW TO BEGIN.

FIND it convenient to throw my observations on this subject into the form of advice to young lecturers, and to address them in a direct manner, writing in the first person.

Supposing you have resolved to "try" what you can do in the way of lecturing on Phonography, the next question is "How to begin," that is, how to get a room and an audience. If you have the means of paying for printing and the hire of a room, you need wait for no one, nor ask any favor. I hope Phonography has been the means of increasing your income; no doubt it has increased your stock of knowledge and happiness. If so, you will naturally feel grateful, and desire to make some return; and in what better way can you do this than by bringing the art within the reach of others? In preparing yourself for public labor in the propagation of Phonography, if your mind is not of an original or creative cast you can stimulate thought by reading, provided you think as you read. You will find an abundance of suggestive matter for lectures in the phonographic tracts, the "Plea for Spelling Reform," *Phonetic Journal*, etc. As you read, make notes, and keep a common-place book, indexed, in which you can enter facts, illustrations, and choice passages under leading heads. The power of composition grows at an astonishing rate, and it is one of the most delightful of occupations.

Having engaged a respectable room of moderate size, (one free from party or sectarian stigma should be preferred,) you should get bills printed, say 200 double-demy posters, announcing your lecture explicitly and in modest terms. If you can get an influential chairman,

his name will be an attraction ; if you cannot, you may select a chairman from your audience, or do without one.

I may hereafter have something to say about preparation for the art of lecturing ; I will now suppose that the eventful evening has arrived, and that you are prepared and "eager for the fray." No doubt you have indulged in anticipations of a crowded and enthusiastic audience ; do not be disappointed, however, if you discover a "beggarly array of empty seats." The chances are that you will have a tolerably numerous audience, and that your lecture will pass off "better than could have been expected." The cost of getting up such a lecture need not exceed £5. In a small town it would be less. Fewer bills would do, and you may, perhaps, be able to get the free use of a lecture room. If you have no money to spare, and wish to do your work economically, make an offer of a free lecture by writing letters to the Secretaries of the various Literary Institutions in your town and neighborhood. It will be strange if you do not receive one favorable reply. Having fixed the date you will have no further trouble or expense in the matter. But in either case, see that you have the use of a good blackboard. The best writing surface is a slate. Nearly all well-worn institutional blackboards are spotty, shiny, and slippery instruments of torture to phonographic lecturers.

A word about chalk. Have two or three pieces about the size of your thumb, slightly pointed, both common chalk and prepared, so as to suit different surfaces. The chalk should be wrapped in paper, leaving only one end exposed, so as to avoid chalking one's fingers. I always take a cloth to clean the board. It is not safe to depend upon others for these articles.

I said in my introductory remarks that an error of pronunciation or an ungrammatical phrase might spoil all. As I do not wish to discourage young lecturers, I will qualify this by quoting the advice of Mr Spurgeon to his students. He says :— "If you make a blunder in grammar, and you are half inclined to go back and correct it, you will soon make another, and your hesitation will involve you as in a net. Let me whisper—for it is meant for you alone—it is always a bad thing to go back. If you make a verbal blunder, go on and do not notice it. If your *lapsus linguæ* should be

noticed, all persons of sense will forgive a young beginner, and they will rather admire you than otherwise for attaching small importance to such slips, and pressing on with your whole heart towards your main design. When a speaker feels 'I am master of the situation' he usually is so. His confidence averts the disaster which trembling would be certain to create."

The lecture should consist of a brief introduction and an ample explanation of Phonography and exposure of the absurdities of spelling, time being allowed at the close for announcements of books and classes, questions or discussion.

Interruptions, wilful or accidental, sometimes occur. Do not let these things disturb you. By a ready retort you may turn them in your favor. You are not likely to encounter serious opposition. Everybody now has a good word for Phonography. It was not always so. When the Inventor of Phonography lectured in the Manchester Mechanics' Institution nearly fifty years ago, a reporter on the *Manchester Guardian*, Mr Templeton by name, himself the author or adapter of a system of shorthand, was severely critical, and expressed emphatically his disbelief in the stenographic capabilities of Phonography. Mr Harland, the head of the *Guardian* reporting staff, subsequently made amends by giving the preference to phonographic reporters, and by taking every opportunity of recommending and praising Phonography. Both Mr Thomas Allen Reed and myself had the advantage of serving under Mr Harland, who excelled as reporter, antiquarian and disciplinarian.

Illustrations of reporting are always interesting to an audience, but you will probably discover that it is not easy to report perfectly when your speed is being tested. It is even more difficult to report foreign languages with which you are unacquainted.

If you have a chairman for your phonographic lecture be sure to report his opening speech. Should the chairman be a man of note, some of his remarks will be worth preserving in the *Phonetic Journal*. Then it "tells" with the audience to read a part of the chairman's speech at a subsequent period of the lecture, to illustrate the utility and brevity of Phonography, and for the information of the auditors who may come in late. In the event of the chairman having made a poor speech, tact

will be required not to give offence if you read his exact words. Some conciliatory observation will effect this, such as, "It is not usual to repeat speeches, but I do not see why a speech should not be encored as well as a song." It is well at the time of reporting the speech to mark the best passages; you will then know what to read without looking through the entire speech. This may seem a small matter, but attention to trifles, combined with tact, will sometimes compensate for the want of talent. The plan of marking the important passages in lectures and speeches at the time of reporting them facilitates the labor of transcription. It is rarely the case that a lecture or speech has to be transcribed in full. Twenty pages of notes may have to be condensed into twenty sentences. If you have no guide marks, you must read every word in order to pick out the leading thoughts and illustrations. Marks in the margin and under-scoring enable the reporter to select instantly what is wanted, and to keep his longhand pen moving uninterruptedly.

While giving hints to others I am glad to receive hints myself, and one I have received is, that it is desirable that I should present a synopsis of a lecture, and some kind of introduction. My questioner is bewildered by the extent and variety of argumentative matter in the phonetic tracts—of which there are about a hundred different kinds—the "Plea," and the forty-four volumes of the *Phonetic Journal*, and he asks for a digest thereof, urging that so much time would be taken up in gleaning the necessary materials that no time would be left to use them. This may be true, at the same time such a course of reading is a needful preparation for lecturing, because it fills one full of the subject.

The synopsis of a lecture might be somewhat as follows:—Introductory remarks.—Reason and language.—Contrasts between speaking and writing.—Various modes of expressing thought, pantomimic, pictorial, hieroglyphic, alphabetic.—Anecdote, the Speaking Chip.—Perplexities of spelling.—Mr Gladstone's opinion.—The present Orthography is the principal obstacle to education.—History of Shorthand.—Reporting in the House of Commons.—Phonetic Spelling.—Benjamin Franklin's opinion.—The etymological objection.—Explanation of Phonography.—Universal language.

A lecture ought not to last more than an hour; the introductory remarks should be few. I remember the first phonographic lecture nearly fifty years ago, beginning, "These are eventful times;" a good beginning, but rather hackneyed now, for every year the "times" become more "eventful." That lecture did good service. May the lectures which I hope my readers are about to deliver be equally successful.

By way of introduction the following may be suggestive:—The two distinguishing characteristics of man, as a rational being, are Reason and Language. Our object in assembling is to use the divine gift of reason in considering the representation of language. Language is either spoken or written. Our spoken language is worthy of all admiration. How copious and expressive its vocabulary, and how simple its grammatical construction! How easy and pleasant it is to converse with a friend; but when that friend is out of hearing, how tedious becomes the process of communicating our thoughts in writing! What we can speak in five minutes takes half-an-hour to write.

There are various ways of expressing thought. The most natural mode of representing ideas and feelings is by pantomime or gestures. Pantomime is still used by people in the primitive stage of civilization, as well as by actors, orators, and children. A look, a frown, a smile, or a motion of the hand may convey the feelings of joy, anger, disdain, and despair, more impressively than words. Pantomime appeals to the eye alone. Vocal speech appeals to the ear. Is speech of divine or human origin? There are grounds for believing it to be a human contrivance, and that all languages had a common origin.

Man is not the only speaking animal. The lower creatures have language suited to their kind. The poet Crabbe says:—

Beasts may convey, and tuneful birds may sing,
Their mutual feelings in the opening spring;
But man alone has skill and power to send
The heart's warm dictates to the distant friend.

The distinction between human speech and that of brutes and beasts was accurately indicated by Homer when he designated mankind as "articulators." Man

is the only animal that has the power of articulation. Speaking has one drawback; it is not enduring. "Speech is fleeting as the wind; but writing is immortal."

The origin of writing is involved in obscurity. In vain we ask—

Whence did the wondrous mystic art arise
Of painting speech, and speaking to the eyes?

We only know that—

With the first dawn of science on the earth,
The glorious art of writing had its birth;
Egypt in hieroglyphics wrote its lore,
Teaching the world an art unknown before.

The earliest mode of writing was the pictorial. We teach children by pictures, and the pictorial method of conveying thought was suited to the infancy of nations. Hieroglyphic or symbolical writing was a modification of the pictorial. To save time and space the pictures were abbreviated; the horns of the ox, or the head of the horse sufficed to represent those animals. Hence arose a set of characters having little resemblance to the original objects. This was the origin of hieroglyphics, as used by the Egyptians of old, and by the Chinese of the present day. The discovery of the key to the ancient hieroglyphics is one of the marvels of modern science and research.

Another step in advance was taken when only the initial sound of an object was indicated. This seems to have been the precursor of the Phœnician characters, and the commencement of alphabetic writing, or the representation of sounds instead of things. As the sounds of language are comparatively few, while ideas and objects are infinite, the advantages of alphabetic writing are incalculable.

We are so familiar with the art of writing that it is difficult to realize its wonderful character. Let me illustrate this by an anecdote recorded by the Rev. John Williams in his interesting "Missionary Enterprises:"—

THE SPEAKING CHIP.

"As I had gone to work one morning without my square, [Mr Williams was erecting a Mission House in one of the South Sea Islands.] I took up a chip, and

with a piece of charcoal wrote upon it a request that Mrs Williams would send me that article. I called a chief, who was looking after a portion of the work and said to him, 'Friend, take this; go to our house, and give it to Mrs Williams.'

"He was a strange-looking man. He had been a great warrior; and, in one of the many battles he had fought he had lost an eye. Giving me a look of wonder with the other, he said, 'Take that? She will call me foolish, and scold me, if I carry a chip to her.'

"'No,' I replied, 'She will not. Take it and go at once; I am in haste.'

"Seeing that I was in earnest, he took it and asked, 'What must I say?'

"I replied, 'You have nothing to say; the chip will say all I wish.'

"With a look of surprise and contempt, he held up the piece of wood, and said, 'How can this speak? Has this a mouth?'

"I desired him to take it instantly, and not spend so much time in talking about it. On reaching the house, he gave the chip to Mrs Williams; who read it, threw it away, and went to the tool-chest. The chief, wishing to see the result of this strange affair, followed her closely.

On receiving the square from her, he said, 'Stay, daughter; how do you know that this is what Mr Williams wants?'

"'Why,' she replied; 'did you not bring me a chip just now?'

"'Yes,' said the astonished warrior: 'but I did not hear it say anything.'

"'If you did not, I did,' was the reply, 'for it made known to me what he wanted; and all you have to do is to return with it as quickly as possible.'

"Upon this, the chief rushed out of the house; and catching up the piece of wood, he ran through the settlement with the chip in one hand and the square in the other. Holding them up as high as his arms could reach, he shouted as he went, 'See the wisdom of these English people; they can make chips talk; they can make chips talk!'

"On giving me the square, he wished to know how it was possible thus to talk with persons at a distance. I explained the matter to him as well as I could: but

it was so great a mystery, that he actually tied a string to the chip, hung it round his neck, and wore it for some time !

“ During several following days, we often saw him surrounded by a crowd, who listened with the greatest interest while he told them the wonders which the chip had performed.”

The lecturer should narrate only the salient points of the anecdote.

The most ancient languages were all written phonetically ; that is, words were spelled as they were sounded. An “ alphabet ” is a catalogue or inventory of the letters or signs that represent the sounds that compose a language. In the Sanscrit language the various sounds are indicated with minuteness and accuracy. The English language is no longer phonetic. The original Runic letters of the Anglo-Saxon were gradually replaced by the inadequate Roman characters, and the admixture of languages led to a continually increasing divergence between the spelling and the pronunciation of words. For a long time after the invention of printing no two writers spelled exactly in the same way. The name of Shakspeare, was spelled in thirty different ways. Our orthography is an historic growth ; it is not a scientific invention. Printers and compilers of dictionaries settled the spelling of words, not upon phonetics principles, but to save themselves trouble.





SHORTHAND IN ANCIENT GREECE AND ROME.

MENTION is made by ancient Grecian and Roman writers of an abbreviated mode of writing, or stenography. According to Diogenes Laertius, Xenophon first took down the sayings of Socrates in "notes." But this may mean no more than that he noted down the sayings of Socrates.

The Latins claim the invention of abbreviated writing. Ennius (about 150 years before Christ) is said to have invented more than one thousand "common notes" or abbreviations, called "common" because intended for general use; but none of this brief writing has been discovered. Plutarch rejects Ennius and is in favor of Cicero. Eusebius gives the merit of the invention to Tiro the freedman of Cicero. Dion Cassius thinks Mæcenas was the inventor of "notes for swiftness of writing," at least of some of them. Seneca attributes the invention and the cultivation of this species of writing to freedmen and slaves, as Tiro, Porsennius, and Aquila, whose performances were, according to the custom of the times, attributed to their patrons and masters.

The characters employed were mostly abbreviations of Roman and Greek letters, with a few special signs for prepositions. Letters sometimes stood for words. There were also marks to express the persons, numbers, and cases of verbs, nouns and pronouns. Seneca is said to have added at least five thousand characters to those of Tiro, chiefly abbreviations of words.

This Roman shorthand was improved and extended by various writers, and Cyprian, Bishop of Carthage, is said

to have put the finishing touch to it by the addition of many notes for Scripture proper names and terms used by the Christians, thereby rendering the art "much more useful to the faithful." From certain passages in ancient authors it would appear that verbatim reporting was possible in those days, and that even the speaker's thoughts were sometimes anticipated! That these notes were in general use for a long period both in public and private may be conceded. The Emperor Justinian struck a blow at their popularity when he forbade the text of his celebrated Codex to be written by the "catches and short cut riddles of signs."

Nearly two thousand years have elapsed since the first so-called system was devised by Tiro, practised by him, and perhaps by Cicero, and improved by Seneca. By this system, according to Plutarch, was preserved the oration of Cato, relative to the Catilinian conspiracy. Plutarch, in his life of Cato the Younger, remarks, "This, it is said, is the only oration of Cato's that is extant. Cicero had selected a number of the swiftest writers whom he had taught the art of abbreviating words by characters, and had placed them in different parts of the Senate house. Before his Consulate they had no shorthand writers."

Roman stenography was practised by some of the Emperors. Augustus and Titus were proficient in it. Ovid says of Julius Cæsar, who wrote to his friends in shorthand, "By these marks secrets are borne by land and by sea." Some passages in the Roman authors which have been supposed to refer to shorthand, probably meant writing in cypher. Ausonius, a Latin writer of the fourth century, wrote verses in honor of an expert shorthand writer of his time. The following is a translation of some of these lines:

"Come, young and famous reporter, prepare the tablets on which you express with simple dots whole speeches as rapidly as others would trace one single word. I dictate volumes and my pronunciation is as rapid as hail, yet your ear misses nothing, and the pages are not filled. Your hand, of which the movement is hardly perceptible, flies over the waxy surface; and, although my tongue runs over long phrases, you fix my ideas on your tablets long before they are worded. I wish I could think as rapidly as you write!"

Tiro's system is the only one that has come down to us. The perishable nature of the waxy materials on which the writing was done accounts for the fewness of the specimens of this ancient art.

From the decline of the Roman empire in the 5th century, till the revival of learning, through the discovery of printing in the 15th century, we find scarcely any traces of shorthand. During those dark ages there were few persons who could write longhand; the power to do so gave what was called the "benefit of clergy." There is no evidence that the Romans introduced their shorthand into this country; but their use of initial letters in place of words probably led to the introduction of similar abbreviations into the Saxon and other languages. On the continent these abbreviations were formed into an imperfect system of shorthand, in which there exists an inventory of fifty-four chapters of Louis the Pious, successor of Charlemagne. The practice of French stenography was checked in consequence of its writers being suspected of witchcraft and sorcery. Trithemius, whose works were burnt by Frederick the Second, the Elector Palatine, on suspicion of magic, informs us that in his time shorthand was confounded with the Armenian or diabolical characters.

This account of shorthand as practised in ancient Greece and Rome is based upon the history of shorthand published by Mr Lewis, who investigated the subject for a long period and his opinion is therefore entitled to consideration. It is only fair, however, to present another view of the subject, which is furnished in the "History of Shorthand Writing" by Matthias Levy (Trübner and Co., 1872). This author says: "Of the ancient history of shorthand we know very little: so mixed up is it with ordinary writing that the same history is common to both. It has been said that shorthand was invented by the Jews. This is, however, a mistake, as the only approach made to shorthand was the system of shortening sentences. The literature of the Jews abounds in abbreviations of words and combinations of letters. Names were shortened, and the use of initial letters was very common. The necessity of making many copies of one work or document led to these abbreviations or short writing.

"Cadmus, who is supposed to have been of Phœnician

extraction, introduced into Greece the knowledge of alphabetic writing. The progress of the art of writing in Greece was very rapid. As early as the fourth century there were two classes of public writers in that country. *Notarii*, notaries; and the *Tachygraphi*, or shorthand writers. It was the business of the latter to 'write swiftly and with great despatch.' But the forms of the letters being square it was found extremely difficult to write them fast.

"It will be necessary to pause here and consider who and what these Tachygraphers were. Their business, we are told, was to write swiftly. From this it has been inferred that they wrote as fast as an orator could speak. This is a gratuitous assumption, because there is nothing to justify us in supposing that the Greeks had any such practice. The tachygraphi were in fact public writers, engaged for the purpose of drawing out and copying out State documents, and it would naturally be to their interest to get through their work as quickly as they could. Experience would enable them to improve upon the square characters, and by a system of abbreviation, which they might have copied from the Jews, they would be enabled to write with some rapidity. That they would be enabled to follow a speaker with such a system is a theory to which we cannot subscribe; that they might take down the heads of a discourse is possible; but even that is more a matter of conjecture. There is, however, another very important circumstance which leads us to this conclusion. Hitherto it had been the practice to write each letter separately; but finding this course very tedious, the so-called 'shorthand writers' conceived the idea of joining these letters together, thus expressing an entire syllable or word by a mark. By this time the square characters had given place to others, so that a series of simple marks represented what we call an alphabet. These marks have led many into the error of attributing the invention of shorthand to the Greeks, but they had no shorthand alphabet.

"Next in age and importance to the Greeks, as a nation, come the Romans. Abbreviations had become so common that they formed a part of writing; so that at a very early period the Romans had adopted a kind of abbreviation. What that method was, every school-boy knows. The adoption of initial letters was a matter

of very great convenience. R. P., *Res Publica*; S. C., *Senatus Consultum*, are instances of this method; and to such perfection did the Romans bring it that they were enabled to write very rapidly. But to attribute to the Romans the invention of shorthand writing is giving them an honor to which they have no claim. In the first place we have no positive or ocular proof that the Romans were acquainted with shorthand. All our information is derived from sundry passages scattered here and there throughout the best known authors. Thus we are told that shorthand was written 'as quickly as one could speak,' on the authority of a single line from one of the epigrams of Martial; while on the authority of a short paragraph from Cicero we are told that the Patricians, to prevent 'certain forms of process' from being made public, expressed them in writing by *secret marks*, or one letter for a whole word. From other authors we learn that the *Scribæ* wrote out public accounts; but that the *Notarii* took down in shorthand what was said or done. These *Notarii* were generally slaves or freed-men, a fact which proves that shorthand writing was confined to a particular class. In fact the Patricians wrote very little; their letters and accounts were written by slaves, on whom all labor devolved. There are, however, instances when these *Notarii* attended public meetings and took down the proceedings. This has rather tended to confirm the belief of the existence of shorthand among the Romans. But the 'secret marks' invented by the Patricians were not known to the *Notarii*. Those marks were essentially secret. They were known only to the few, and partook more of that kind of writing which so long figured in some advertisements in the second column of *The Times*. But this was not shorthand in any sense; and this has been the great error of those who have said that shorthand was known to the Romans. It was no more than an extended application of the 'abbreviated' system of the Greeks. The passage which has been so often quoted from Plutarch's Life of Cato, that Cicero dispersed some 'shorthand writers' about the assembly, does not prove anything beyond this, that the men were enabled to report something; and although we have a verbatim speech on the Catilinian conspiracy, it would be a stretch to say that any speech was reported verbatim by Cicero's shorthand

writers. The conclusion then to which we must come is this; that the Romans had a system of abbreviation which enabled them to write very fast; that certain marks were invented for *secrecy*, and not for *rapidity*; and that the knowledge of this 'quick' writing was confined to slaves. This latter circumstance is confirmed by Tiro, who is considered as the first man who wrote these 'marks.' We are not prepared to admit that the quick writing or the secret writing of the Romans was shorthand.

"During the Middle Ages we hear nothing of shorthand excepting a few treatises on the Roman method. These confirm the opinion expressed in the above quotation that 'abbreviations' were extensively used. The invention of Printing caused these abbreviations to become still more common, as may be seen by reference to the earliest printed books. Wynkin de Worde improved the system of abbreviations. He introduced into this country the Roman letters, which he used for the same purpose as we now use *Italics*; and by a mixture of Gothic and Roman characters 'he greatly extended the then existing custom of using abbreviations.' By degrees the Gothic letters gave place to the neater and more facile Roman forms."

Passing to the history of shorthand in England, we reach firm ground and find abundant proof that our country is really the birthplace of shorthand properly so-called.





ENGLISH SHORTHAND.

DR TIMOTHY BRIGHT.

DR Timothy Bright was the author of the first English system of shorthand, which was published in 1588, when Shakspeare was 24 years of age. Bright dedicated his book to Queen Elizabeth. The title of it was "Characterie; the Art of Short, Swift, and Secret Writing by Character." In his preface the author refers to the fact that Cicero "did account it worthy his labor, and no less profitable to the Commonwealth, to invent a speedy kind of writing by character." Bright's system is not shorthand as we understand it; he had no alphabet, but a separate character for every word, or according to his phraseology, "every character answering a word."

The worthy Doctor did not underrate his system; he says,—“None is comparable to it;” and he informs the reader, “If thou wilt but one month take pains thereon, thou may'st attain it; and by continuance of another month, mayest thou attain to great readiness.” He does not say how many hours per day the reader would have to practise in order to attain “great readiness” in two months. These “characters” he bluntly tells the learner “thou art to get by heart.” John Willis, the author of a subsequent system of shorthand, says of Bright's table of words, “It required such understanding and memory that few of the ordinary sort of people could attain to the knowledge thereof.”

DR JOHN BYROM.

It is not necessary here to mention more than the prominent and best systems of shorthand out of the 200

or more which have been invented or published by Englishmen. As a Manchester man by adoption, though not by birth, I am inclined to notice next the system of John Byrom, who was a Manchester man. Byrom was born at Kersal, near Manchester, in 1691. He was known at Cambridge university for the "pleasantry and sweetness of his temper, and the sobriety and modesty of his manners." He had considerable poetic faculty and wrote choice English prose. In his twenty-third year he was a contributor to the *Spectator*, in which appeared, under the name of John Shadow, his pastoral of "Colin and Phœbe," and Essays on Dreaming. For a time Byrom studied medicine, but it is recorded that his labors were interrupted by his "falling in love" with his cousin Elizabeth Byrom. It was the old story,—"The course of true love never did run smooth."

Byrom being in straitened circumstances, the parents of the young lady refused their consent. The marriage of the young couple took place notwithstanding, and Byrom began teaching shorthand for a living. He was led to the invention of his system in this way. While studying at Cambridge he met with some sermons written in shorthand, which he did not then understand. His curiosity was excited, and by repeated attempts he succeeded in deciphering its characters and contractions, but he regarded it as a very imperfect system. He was encouraged in his study of shorthand by his friendship for Mr Sharp, a fellow collegian, who had been advised by his father (the Archbishop of York) to master shorthand. The two friends set to work, but Byrom was so disgusted with the arbitrary nature of the signs that he threw the thing aside. Impressed, however, with the usefulness of the art, he presently applied himself to the invention of a new system, to which he gave the ambitious name of "The Universal English Shorthand." He obtained an Act of Parliament, (15 Geo. III., ch. 23, for 21 years from 24th June, 1742,) securing to him the "sole right of publishing and teaching the method of shorthand invented by him." He charged five guineas for instruction and a guinea for his book, of which only fifty copies were printed for the use of his pupils, amongst whom were men of note, including Horace Walpole, and Gibbon the historian, who does not seem to have been an apt pupil, for Byrom complains

in his Journal that "Gibbon is so slow." For many years Byrom taught his shorthand in London during the winter, and in Manchester during the summer months. In those days there was considerable rivalry between shorthand authors and teachers. Mr Weston boasted that he taught Byrom's pupils, and declared that Byrom's system was not original. Weston challenged Byrom to a trial of skill, offering to lay fifty to one that he would beat Byrom in speed. The challenge was accepted and Weston was defeated. Byrom kept a Journal in shorthand. Many years after his death this Journal was translated by a lady and published by the Chetham Society. His Journal contains constant references to shorthand. In 1728 he writes, "I was at the House of Commons tuther day, and wrote shorthand from Sir H. Walpole and other famous speakers, for which I was told I was like to have been taken into custody; but I came away free."

In a letter to a friend in Manchester he says, "You must get another petition ready to offer to the House, that a body may write shorthand in the cause of one's country." He gives an amusing anecdote of his being called to order for taking notes, and adds, "For these attacks upon the liberty of shorthand men, I must have a petition from all the counties where our disciples dwell, and Manchester must lead them on." He missed no opportunity of "taking notes," an example which every phonographer who desires to attain speed in writing would do well to follow. On one occasion he was reporting a preacher when a message was sent requesting him to desist. Byrom defended his right to take notes, but promised not to print them; whereupon he records that the preacher, to put him out, "spoke so fast that he fairly beat the shorthand writer." Byrom and his pupils formed a Shorthand Society for the encouragement of shorthand,—the precursor of the Phonetic Society and our numerous Shorthand Writers' Associations. Byrom was an enthusiastic stenographer, and that was the secret of his success. His system is one of the neatest and briefest, but it will not bear comparison with Phonography. It requires rather more than twice as many strokes as Phonography to express the English language. Byrom was for some time a Fellow of Trinity College, Cambridge, where he took his degree

of M.A. He was also a Fellow of the Royal Society. To the members of this Society he dedicated his book. The principles upon which Byrom founded his system were these: that all simple signs should be denoted by simple strokes; that the shortest marks should be assigned to the commonest letters; that those letters which occur most frequently together, should be denoted by those marks which are most easily joined; that a complete word must be written without taking off the pen; that the writing should be lineal and regular; and lastly, that there should be no arbitrary marks.

Byrom published two volumes of poems. He was a man of learning and ability, and his memory is deservedly dear to every writer of shorthand.

SHAKSPERE AND SHORTHAND.

The reference in a previous page to the fact that Shakspeare was in the prime of life when the first system of shorthand was published in England, prompts the question, "Were any of the plays of Shakspeare taken down in shorthand, either with or without his consent?" Shakspeare was born in 1564, and Dr Timothy Bright's "Characterie" was published in 1588. Mr Angell, in his work on Shorthand, says he had an English shorthand manuscript dated as early as 1331, but he adds, "From the spelling and letters I cannot think it of that antiquity, and therefore shall not dispute Bright's claim to his being the first publisher of shorthand in England." "The dramatists of the sixteenth century," writes Matthias Levy, "have left on record complaints of the manner in which they were treated by shorthand writers. Heywood has most pointedly alluded to this, while others have said that the stenographers have misrepresented them. It was then a common occurrence for shorthand writers to take down a play, though for what purpose is not quite clear. It is this practice which has induced modern Shakspearean scholars to suppose that we are indebted to shorthand for the earliest known copy of "Hamlet." Variations in the editions of 1603 and 1604 gave rise to many conjectures, amongst others that "a great part of the play was taken down in shorthand." Mr Collier, the Shakspearean critic, in attempting to explain these discrepancies, says that where the mechani-

cal skill of the shorthand writer failed, he filled in the blanks from memory. Mr Collier cites instances from the play in confirmation of this theory. Other Shakspearean commentators agree in thinking that we are indebted to shorthand for the quarto edition of 1603, of which Mr Dyce says, "it exhibits the text most strangely mingled and corrupted throughout, and manifestly formed on the notes of some shorthand writer, who had imperfectly taken it down during the representation of the play." "There is every probability," Mr Levy continues, "that this 1603 edition originated with the shorthand writer; and considering the state of the art at this period, we may well suppose that he must have been 'imperfect.' In accounting for the difference between the two editions of 'Hamlet' we must therefore remember that in those days there was no scenery, while actors often varied the speeches set down for them, or omitted lines and speeches from lack of memory. All these circumstances would puzzle the shorthand writer, who could only take down what he heard, and would have to supply the gaps from memory. The stage directions also in those days might well puzzle the reporter. Mr Collier gives this illustration. As the ghost departs from the queen's room, Hamlet exclaims, 'My father, in his habit as he lived!' to which the following note is appended in Malone's edition, 1790, 'If the poet means by this expression that his father appeared in his own familiar habit, he has either forgotten that he originally introduced him in armor, or may have meant to vary his dress at this his last appearance.' The difficulty is, however, cleared up in the 1603 edition, for there we are told, 'Enter ghost in his night gowne.' It is evident that the actor who played the ghost on the occasion of the visit of the shorthand writer, was dressed in a 'night gowne,' and hence the stage direction, proving that the man took down what he heard and what he saw. Another difficulty is the manner in which the lines end. Nothing is more confusing to the shorthand writer than blank verse. It would often be difficult to know where the lines ended and began. The 'imperfect' shorthand writer would probably transcribe his notes of the blank verse as prose, thus spoiling the rhythm and perhaps the sense of the finest poetry in the English language." Levy's conclusion is that "there cannot be reasonable doubt

as to the origin of the 1603 edition. We have no positive proof, but the circumstantial evidence is greatly in favor of the supposition that that edition was printed from the notes of the shorthand writer. Other plays of Shakspeare are supposed to have been taken in shorthand. The 'Merry Wives of Windsor,' 'Julius Cæsar,' and 'Henry V.,' are mentioned as having been surreptitiously printed before the authentic editions appeared. Of the contemporary dramatists it has been said that their plays afforded numerous instances of error attributable to the same cause. Words which are obviously wrong have crept in, but it is impossible to say what share shorthand has had in the matter. At that time only two systems of shorthand were known, those of Bright and Willis. [There were two inventors of shorthand systems named Willis, John Willis, 1602, and Edmond Willis, 1618.] And when we consider the difficulties of the two [three] methods we cannot wonder at the mistakes made; on the contrary it is surprising how much could really be done with them. Thus," says Levy, "we behold shorthand, in its very infancy, playing a most important part in the literature of the country. It is a curious fact that no new system of shorthand was published till two years after Shakspeare's death." The date of the next system of shorthand, that of De Witt, is 1630, seven years after Shakspeare's death.

GURNEY'S PUBLICATION OF MASON'S SYSTEM.

In 1753 Thomas Gurney published his "Brachygraphy, or Art of Writing made Easy." I notice this system because it has stood its ground (with various modifications) to the present day. For the long period of 132 years the name of Gurney has been associated with Parliamentary reporting. The first notice of Mr Gurney in the Journals of the House of Commons occurs in May, 1789, when he proved from his notes that certain words were used by Mr Burke on the impeachment of Warren Hastings. In 1802 an Act of Parliament was passed respecting election petitions which ordered that "every such Committee appointed for the trial and determination of any petition, shall or may be attended by a person well skilled in the art of shorthand," who was to be sworn "faithfully and truly" to take down in shorthand

the evidence adduced before the Committee, and transcribe the same "in words at length for the use of the said Committee." It appears that "much benefit" resulted from the employment of shorthand writers in expediting the hearing of evidence, and "lessening the expenses." The utility of shorthand induced the House to sanction the appointment of reporters "when necessary," either at the bar of the House or when petitions or Bills were "referred" to Committees. The payment was the same as in election Committees, namely two guineas per day and one shilling (since reduced to 9d.) per sheet or folio of seventy-two words, for transcription. It must be conceded that the Gurneys have done their work well, nevertheless petitions have been presented to the House from shorthand writers asking that the appointments may be thrown open to competition. But though Parliament is continually amending the laws and making new ones, it is very slow in altering its own ways of procedure.

ANGELL'S SYSTEM.

Contemporary with Byrom and Gurney lived John Angell, to whom additional interest attaches from the mention of his name in Boswell's "Life of Johnson." The dedication of Angell's book to the Duke of Richmond was written by Dr Johnson, who was on friendly terms with Angell, and the published list of subscribers for his book contains the name of "Mr Samuel Johnson, A.M." Although Johnson patronised Angell's system, he put both the art and the author to a test which they could not bear. The incident is thus described by Boswell. "A person was mentioned who, it was said, could take down in shorthand speeches in Parliament. *Johnson*: Sir, it is impossible. I remember one Angell, who came to me to write for him a preface or dedication to a book upon shorthand; and he professed to write as fast as a man could speak. In order to try him, I took down a book and read while he wrote; and I favored him, for I read more deliberately than usual. I had proceeded but a very little way when he begged I would desist, for he could not follow me." Boswell himself did not write shorthand; but he had a method of writing half words and leaving some out altogether. Practical

Dr Johnson likewise tested Boswell's dexterity, and he also broke down. Boswell records that Johnson read an extract from Robertson's "History of America," but "it was found that I had it very imperfectly." Had Boswell been an expert shorthand writer it is probable that his Life of Johnson would have been even more voluminous.

Boswell's memory no doubt served him in good stead. He knew the value of shorthand at any rate, and regretted his ignorance of the art. "Oh for shorthand to take this down!" he said to Mrs Thrale (Piozzi). The lady's reply was, "You will carry it all in your head, a *long head* is as good as *short-hand*." The world has probably lost many "good things" said by Johnson in consequence of Boswell's inability to write shorthand.

REPORTING IN THE HOUSE OF COMMONS.

In Dr Johnson's day the proceedings of Parliament were professedly secret, and were jealously guarded against publicity by the Press. The history of reporting in Parliament is a singular and rather humiliating record. There are in this day resolutions on the books of the House of Commons forbidding the reporting of debates, and it is considered a "breach of privilege" for any persons excepting the recognised reporters to take notes, and even they do so on sufferance.

The first unofficial Parliamentary reporter was Sir Symonds d'Ewes, M.P., who left a Journal of Queen Elizabeth's Parliament. The earliest systematic attempt to report the debates was made in 1706. It was done surreptitiously, and hon. members complained that it was a breach of privilege. The newspapers of that day was a very different thing from our broad-sheet dailies. It was issued at uncertain intervals, and consisted of two small pages filled with a few advertisements, scraps of home and foreign news, and short accounts of executions, murders, robberies, etc. The addition of an outline of Parliamentary news, with an occasional speech almost *in extenso*, was a godsend to newsmongers, and marks an epoch in the history of the "fourth estate" of the realm. Sir Thomas Winnington protested against this innovation. He said, "You will have every word that is spoken here by gentlemen of

importance, wrote by fellows who thrust themselves into our gallery. You will have the speeches of the House every day printed, even during our Session, and we shall be looked upon as the most contemptible assembly on the face of the earth."

This alarming prophecy has, on some recent occasions, been in danger of fulfilment. Several members implored the House to "put it down." Sir William Wyndham, all honor to his name, contended that the people had a right to know what their representatives were doing. The House considered the matter and resolved that it was a "high indignity to, and a notorious breach of, the privilege of this House for any newspaper or printer to publish an account of the debates or other proceedings of this House; and this House will proceed with the utmost severity against any and all such offenders." In 1731 Edward Cave commenced the *Gentleman's Magazine* and published Parliamentary reports under fictitious names, after the manner of "Gulliver's Travels." In 1740 Dr Johnson, then a young man of thirty, tried his powerful pen at Parliamentary reporting. But the question arises, "How did Cave and his assistants get admission to the House?" Sir John Hawkins tells us that Cave found means to procure for himself and two friends admission to some concealed station in the House. This is corroborated and explained by Dr Johnson's statement that "Cave had interest with the doorkeepers."

For a time this system of bribery and secrecy succeeded. Cave and his friends took notes of the speeches and arguments and then adjourned to a coffee-house or tavern, compared their notes, and aided by their memories, managed to "fix the substance of what they heard." This rough matter needed literary polishing, and it was here that Johnson's masterly mind did the work of a whole staff of reporters. It has been said that Johnson himself went to the House, and reported the speeches on his thumb-nail; the fact is Johnson reported the debates without hearing them. He is recorded to have said, "I never was in the Gallery of the House of Commons but once." There is little doubt that Cave furnished Johnson with the raw material which he worked up in his garret into those eloquent speeches for Burke and other hon. members, the perusal of which led Voltaire to say that

the English must be a nation of orators. Johnson was a staunch Tory, and he took care, he said, "that the Whig rascals should not have the best of the argument." The Speaker protested and Cave was prosecuted, but he persevered, and the other newspapers imitated his example, backed by the people, who were determined to know what their representatives were saying and doing. For twenty years the battle raged, and fines and imprisonment were frequent. The lynx-eyed officers of the House pounced upon anyone who dared to use paper and pencil. This led to the engagement of men with wonderful memories. One of them has come down to us by the name of "Memory Woodfall." Gradually shorthand writers forced their way into the House in spite of pains and penalties, and now reporters are considered as necessary as members to "make a House."

Fifty-three years ago the people of England gained their first great instalment of political power in the passing of the Reform Bill. The people and Parliament had long been at strife. The former demanded representation, and the latter was afraid to grant it. The people won the bloodless battle, and from that period dates a marvelous advance in thought and research, and the desire for knowledge. Having obtained this large measure of political freedom the people asked for the freedom of the Press, by the removal of what were called the "taxes on knowledge," such as the stamp duty on newspapers, the paper duty, the advertisement duty, etc. Fifty years ago this country was almost taxed to death. There was even a tax on light,—the window tax. A band of brave men agitated for the repeal of these taxes and after many years of toil and numberless prosecutions they succeeded. The ex-Mayor of Manchester, Alderman Heywood, was one of those who suffered imprisonment for publishing an unstamped paper. As one by one the taxes on knowledge were repealed an immense impetus was given to the demand for cheap literature, especially newspapers. And newspapers were nowhere in the race of competition unless they had reporters to gather the news. A two-fold want was felt, namely for more reporters and better ones. At that time the "penny-a-liner" was often a Bohemian; to-day the reporter is a respected citizen. A free and extended Press necessitated an improved and popular system of

shorthand, and consequently we find another illustration of "the hour and the man." The Reform Bill was passed in 1832; not long after, Isaac Pitman was considering the feasibility of transforming Stenography into Phonography. I lived with my brother Isaac at the time Phonography was invented, and for some time it was my duty and pleasure to assist in folding, stitching, and otherwise preparing the phonographic books for the booksellers. The origin of Phonography is an interesting and instructive story, not to phonographers only, but to the public. In 1868 a memorable meeting was held in the Town Hall of Manchester, when Mr Isaac Pitman gave the following account of the

ORIGIN OF PHONOGRAPHY.

I have been asked this evening to give you a sketch of the history of Phonography. I think you will admit that he is a "bonny boy," and if I am to trace his history I must give some account of his parent. Now the present Isaac Pitman is not the parent of Phonography, strange as this may sound, but the boyhood of Isaac Pitman. It would be very strange indeed if a young man could have produced at once a system of writing such as Phonography has been pronounced to be,—facile to the utmost extent that could be conceived or wished by any writer, based upon the universal principle of phonetics, to the satisfaction of every phonetician,—without some previous training; it would have been something worthy of an "admirable Crichton," which I am not. I must therefore refer back to a very early period in my life, and give you a bit of my boyish autobiography in order to explain how it was that Phonography came about. I was excessively fond of books and music; in fact these were my two loves. From a very early period, I may say from the age of twelve years, I read extensively. One of the earliest circulating libraries was established in the town in which I then resided, and my father became a subscriber. I went regularly to the library for fresh supplies of books, and thus read most of the English classics. I think I was quite as familiar with Addison, and Sir Roger, and Will Honeycomb, and all the club, as I was with my own brothers and sisters, three of whom I am very

pleased to find here to-night. I did not expect that I should ever be an author; in fact a shorthand author is scarcely to be called one. However I have appeared in the literary world in this sense; and I may tell you that when reading the *Spectator* at that early age I wished I might be able to do something in letters. From that period up to about the age of sixteen I continued reading, and had become familiar with the language of books. I had had to give to the words I met with in books, and that I had not heard in conversation, a mental pronunciation of my own. I did so. But how could I be sure that I pronounced correctly words that I had never heard? Now here is the ground of the grave charge that we make against the present representation of the English language, as keeping the millions in ignorance. The words of books are dumb symbols; they speak not; they break the word of promise to the ear instead of keeping it. At the age of about sixteen or seventeen I read through Walker's Pronouncing Dictionary, for the sole purpose of ascertaining what these dumb symbols that I knew so well in books were to be called. You know that there is the element of accent to be taken into account in the pronunciation of words, as well as the sounds, or silence, of the letters. How words are disfigured by their silent letters time does not permit me to tell you, but when I had got to the end of my Walker, extracting words as I went on, of the pronunciation of which I was ignorant, either as to accent, or as to the sounds of some letters, I found I had a list of one or two thousand words. These words I read again and again until I knew them as well as I knew other words. It was this study of Walker, particularly in the introductory matter of his work, that gave me the first idea of the science of phonetics. Walker there lays down the relations of letters to each other as you have them in Phonography, that is, the pairing of the vowels and consonants, *p* with *b*, *t* with *d*, *ch* with *j*, *k* with *g*, etc.; and the vowels are classed as long and short according to their sounds. The whole of the science of phonetics that you have in Phonography you have in the Introduction to Walker's Pronouncing Dictionary. This was the first step towards the production of a system of phonetic shorthand, although at that time I did not write shorthand.

About a year after, with that instinctive love of knowledge common to boys, I began to study shorthand. I saw it would be a great advantage to write six times as fast as I had been accustomed to. I borrowed a book, read it through, copied the alphabet and "arbitrary words," and have written shorthand ever since. I was then about seventeen. The system I learned was Taylor's. It is the best of the old systems. At that period there was no cheap system of shorthand in the world. The cheapest was 3*s.* 6*d.*, and all previous systems had been half-a-guinea or a guinea. I, as a boy, did not think it worth while to spare so much pocket money, and I therefore borrowed a book of my cousin, instead of buying one. I wrote Taylor's system (Harding's edition) for about seven years, and though it is a very lengthy one, I was, after four years' practice, able to report a slow speaker verbatim. This brings me to about the age of twenty-four. In this present year (1868) Phonography is thirty-one years of age. The lad is still in his youth, for it takes more than three score years and ten for such a boy to attain maturity, and especially old age, at which I think he will never arrive. I was at this time a teacher of a British School, and I wished that every boy in the kingdom should have an opportunity of learning shorthand, which he could never do so long as the book for teaching it was sold at 3*s.* 6*d.* I knew that a little manual could be got up for two or three pence, quite sufficient for the purpose, and I drew up one to be published at 3*d.* It was Taylor's system. You will observe that I had no intention of becoming a shorthand author; the ambition of appearing before the public in that capacity never entered my mind, until it was suggested to me as a means of accomplishing my end. I drew up a manual of Taylor's system, illustrated with two plates, to be sold for 3*d.* in a stiff cover, and I believed my plan would pay its expenses. I sent it to my friend Mr Bagster, in London, the great and beautiful Bible publisher, with whom I was on such friendly terms that I felt I could ask him to take charge of my little book as its publisher. He was very glad to oblige me, but before sending it to the printer he submitted it to a friend and asked his opinion, himself not writing shorthand. This friend said to him, "The system Mr Pitman has sent to you is already in the market; now if

he will compile a new system I think he will be more likely to succeed in his object to popularise shorthand; there will be novelty about it." Mr Bagster communicated this opinion to me, and I began by making improvements in Taylor's, and the first thing I did was to distinguish the long from the short sounds of the vowels. I then began to pair the consonants in form as they are paired in sound. It would take very many hours to detail the bare outlines of all the schemes of signs that I practised in the spring and summer of 1837, before the first edition of *Phonography* was published in November of that year. I recollect one day remarkably well, the day of the accession of her present gracious Majesty. It was a summer day in June, the 20th of the month. Throughout the three or four weeks of my holiday as a public teacher I did nothing but make shorthand alphabets and write with them, and on that day I did not even feel tempted to participate in the festivities of general rejoicing on the accession of Her Majesty; not that I loved Her Majesty less than other people, but just at that time I loved *Phonography* more. Well, the thing grew under my hand, and in November I thought it was fit to go to press, and sent it to Mr Bagster. He directly handed it to the printer, and it came out in two or three weeks, a little 4d. instead of 3d. edition of "*Stenographic Sound-Hand*." It was a round-about term, and people could not make it out; but so it was called, meaning the writing of the language according to its sound, or on the phonetic principle. That edition lasted three years, until the winter of 1840. Then another edition came out in the form of a Penny Plate, and at Mr Bagster's recommendation, on my observing to him that the proper scientific term for the system was "*Phonography*," it was so called. My books and sheets I scattered all over the country. Every six months, at midsummer and Christmas, I took a journey. In my month's holiday I used to go such rounds as—from Bath to Salisbury, London, Ipswich, Norwich, Hull, Newcastle, Edinburgh, Glasgow, Manchester, and return to Bath on the other side of England, lecturing and selling these books and papers to teachers and booksellers, and the name of Bagster being upon them was a sufficient guarantee to any bookseller that it was no sham. My places for lecturing were fixed beforehand, and the bills

printed and sent on for distribution. To teachers I recommended the system by my own explanations. After another year a third edition came out, and this brings me down to my visit to Manchester in the winter of 1841. Although Phonography itself was not born here, the *Phonetic Journal* was. In the winter of 1841 I was teaching classes and lecturing in this city, and being in the office of Bradshaw and Blacklock, two very good men whom I am happy to see here to-night, (Mr John Barnes and Mr Timothy Walker,) who were then in the office, said, "We can do something to promote your object in this way. If you will write a page of shorthand on a particular kind of paper, with a particular kind of ink, which we will supply, we will produce you an exact printed copy of it." I did not know how it could be done; I knew nothing of lithography then. I wrote it in Mr Bradshaw's counting-house, and they directly put it upon the stone, and brought me a facsimile of my own writing. I took a sheet of transfer paper home to my lodgings, wrote out the first number of the *Phonographic Journal*, as it was then called, which you see here, (exhibiting to the audience the Journal for 1842,) and they printed a thousand copies for me. I circulated several hundred of them during the remainder of my stay in Manchester, sent some to my London publisher, and took the rest to Glasgow. In this manner the *Phonetic Journal*, now in its twenty-seventh volume, was born in this city. I can say nothing better to-night, I am sure, than the first two or three sentences of this first number. Every year since has deepened the impression then upon my mind as to the necessity of the work which I had in hand, of extending shorthand; and then, too, first began to dawn the idea of conforming the common spelling to phonetic principles. [Mr Pitman then read the first page of the first number.]

"The sure word of prophecy uttered by our Lord and Savior Jesus Christ, 'Behold, I make all things new,' is every day receiving its fulfilment. Within the last eighty years everything has been made new, or is in progress towards it; but till within the last four years nothing new has appeared in the art of writing. It is most remarkable that that art which is the mainspring of all civilisation has remained stationary from beyond the time of the Norman Conquest. This is, however, in accordance with the general law of order prevailing throughout the universe, that

the best things are of the slowest growth. We at the present day communicate our ideas with no more rapidity than did the Romans, the Greeks, and the Hebrews, except in that we have more suitable materials for writing. By leaving a space at the end of each word, and by the insertion of stops, we have an advantage over them in reading, but in writing we have none. It must be acknowledged that something is gained in the Greek and Roman alphabets, but chiefly in the small letters, compared with the Hebrew, but this advantage is overbalanced with respect to ourselves and all other nations that have adopted the Roman alphabet, though the introduction of a most cumbersome orthography; so that what we gain in having simpler signs, we lose on account of the greater number that we have to write.

"Neither the Hebrew nor any other ancient language would present such a word as *they*, composed of two simple sounds, a consonant and a vowel, yet spelled with four letters, *t h e y*, not one of which, as to its name, is found in the sound of the word!"

The above is rather a long quotation, yet it seems only too short in the reading, and I do not think there is anything in the whole range of phonetic literature more interesting to phonographers, and it will probably be new to a great many of my readers.

It may be well to mention how Isaac Pitman came to be on such "friendly terms" with Mr S. Bagster, the founder of the eminent Bible publishing firm.





HOW PHONOGRAPHY CAME ABOUT.

“**T**HERE’S a Divinity that shapes our ends.” This is Shakspeare’s rendering of the inspired words,—“It is not in man that walketh to direct his steps” (*Jer.* 10. 23). The previous narrative of the “Origin of Phonography” illustrates this truth, but it lacks a link to account for the connection between Phonography and the publishing firm of “Bagster and Sons.” At the meeting in Manchester, already noticed, Mr J. H. Raper “related the history of Mr Isaac Pitman’s correction of ‘Bagster’s Comprehensive Bible,’ in order to account for the fact that that eminent firm became the publishers of Phonography” in 1837. Such is the bare statement in the report of the meeting. The recollections of forty-eight years ago will enable me to supply a few details. The events that led to Isaac Pitman’s connection with the house of Bagster and Sons, and his subsequent and sustained attack on our “corrupt” spelling, show that one of the leading features of his mind is *intolerance of error*.

Isaac Pitman was, from his youth, a searcher of the Scriptures. He used the 8vo. Reference Bible published by the Bible Society, for the purpose of comparing Scripture with Scripture. In the year 1835 he was living at Barton-on-Humber, having charge of the British School in that town. He employed his Sundays occasionally as a local preacher in the Wesleyan Connexion, his name being “on the Plan.” He was preaching on a Sunday in October in that year at the little Wesleyan chapel in the neighboring village of Ulceby, and was entertained for the day by Mr Hay, a farmer of some substance and intelligence. This gentleman possessed

a copy of Bagster's "Comprehensive Bible," which Isaac Pitman had not previously seen. The book engaged his attention between the morning and evening services, and he further requested the loan of it for a few days, which was readily granted. He took the treasure home to Barton, and compared it with the Reference Bible of the Bible Society, which he was in the habit of using. He had then nearly finished the reading of the Old Testament on the plan of examining every reference in the margin for the illustration which it might throw upon the text. Having in the course of his reading noted some errors in the marginal references of the Bible Society's edition, and seeing in the "Editor's Preface" to Bagster's five-hundred-thousand-references "Comprehensive Bible" the remark that "while the references of *Blayney*, *Scott*, *Clarke*, and the English Version of Bagster's Polyglot, from their acknowledged accuracy, were admitted without examination, it was found necessary to verify all that were found in *Canne*, *Brown*, and *Wilson*," he thought he would see if the inaccuracies he had discovered in the Bible Society's Bible (that is, *Blayney*,¹) were repeated in the "Comprehensive Bible." He found there 15 out of the 38 that he had marked in the margin of his own Bible. He directly wrote to the Bible Society and to Mr Bagster on the subject. Seeing the great issues that have come out of this circumstance—for the Phonetic Reform would not have been in its present position if the name of "Bagster" had not been on the first edition of Phonography—I have solicited from my brother copies of the letters, which have been preserved in a shorthand Letter Book which he kept at that time, and have permission to give them to the public. The letter to the Bible Society was never acknowledged, but it is found that all the 38 erroneous references which were communicated to the Society, are now either corrected, or left out, in the Bible Society's various Reference Bibles. The following is a copy of the letter sent to the Managers of the Bible Society:—

1. An account of the revision of the Authorised Reference Bible by Dr Blayney, in 1769, will be found in the *Phonetic Journal* for 1869, pages 576 and 585.

"Barton-on-Humber, 15 Oct., 1835.

"Gentlemen,—Thinking that you would be glad to receive any correction that could be made in any of your publications, (which in themselves are above all correction, but not perfect in that arrangement of their parts which has originated with the reason of fallible men,) I submit to your notice the following list of parallel passages which I found in reading through the 8vo Reference Bible had been misprinted. Many of them I was able to rectify by knowing what part of Holy Writ corresponded to the text. Others of the mistakes I have amended from the 'Comprehensive Bible,' but for some of the wrong parallel texts I cannot discover the true reading. [Here was given the list of errata.] Some of these emendations are of little importance, others are corrections of gross errors. Many of the chapters [mentioned in the references] have not the number of verses attributed to them.

"Praying that your Society may have more and more of the Divine blessing upon its operations, and [still] more faithful service from everyone connected with it, I remain, yours in Him by whom the prophets wrote and spoke,

ISAAC PITMAN.

"P.S.—You will observe that I have only corrected the Old Testament: indeed, I have not finished it, being now in *Zephaniah*."

The letter to Mr Bagster ran thus:—

Barton-on-Humber, 15 Oct., 1835.

"*Isaac Pitman to Mr Bagster.*—Sir,—In reading through the 8vo Reference Bible of the Bible Society I found about 40 wrong numbers [in the figures for chapter and verse] in the parallel passages, and sometimes one book put for another. Some of them I corrected by my slight acquaintance with the Sacred Word, such as '1 Ki.' being put for '2 Ki.' and similar mistakes. Not being able to discover the proper parallel reading of about half a dozen, I procured the loan of your 'Comprehensive Bible' from a friend, thinking that I might fully depend upon it. Some of the mistakes I cannot correct from this, the errors being copied in it.

"I have made it my custom for two or three years, in my morning and evening reading of Scripture, to refer to every parallel place; in some measure appreciating

the value of the plan. If you would like to place a copy of your Bible under my care, to be considered your property, I would make a constant and careful use of it, and give you [the benefit of] the corrections or mistakes which I might discover in reading it through.

"I hold the mastership of the British School here, having been sent in 1832 by the B. and F. School Society, Boro' road. It strikes my mind that the 8vo Bible in which I have discovered the errors was given me by the Committee of that Institution, July, 1832."

This application was favorably received, and a copy of the coveted Bible was forwarded by the next coach from London to Barton. Soon afterwards Mr Bagster sent a second copy, divided into seven portions, each portion to be returned as soon as it was read. The work was planned to be accomplished in three years, and thus to be finished in October, 1838. Though much time was taken up by Mr Pitman's removal from Barton to Wotton-under-Edge, to take charge of the British School there, in January, 1836, and by the invention and publication of Phonography in 1837, the Bible was finished in August, 1838, two months before the allotted time.

As a mechanical aid in "turning out" the Biblical references, a copy of the English version of the Polyglot Bible was prepared by having the commencing and concluding chapter and verse written on the outside corner of each page, and the book was furnished with projecting slips of paper as guides to the books and chapters, by means of which any reference could be turned up by one or two motions of the fingers.

The "Comprehensive" having been stereotyped before it was thus read, the plates were corrected, and all the issues of that most useful of all the editions of the Bible, have been, since about 1840,⁽¹⁾ as perfect as this minute examination could make it. The number of errors found in this mass of half-a-million references, together

1. It may be observed here that the book is published in three editions, in various styles of binding. I copy from Messrs Bagster's catalogue the prices of the three sizes, hoping by this notice to aid in its circulation :—In Persian morocco, gilt edges, miniature quarto, £1 1s. ; Small Pica quarto, £2 ; Pica quarto, £2 15s. The book may be had in four other superior styles of binding, at higher prices.

with Notes and Index, involving about four million figures and letters, was an average of three in two pages in the most crowded books, such as the Psalms and Epistles. Mr Bagster expressed his gratitude for this service in a life-long friendship, and the presentation of a superb copy of the royal 4to edition of the "Comprehensive," the cover of which bears a silver shield with this inscription:—"Presented to Mr Isaac Pitman, as a token of esteem, and in remembrance of the friendly diligence with which he labored to secure the Typographical Accuracy of this edition of the Sacred Scriptures, by Samuel Bagster, March, 1843."

Before dismissing this subject, I may state that the inventor of Phonography wrote out the Bible in shorthand between the publication of the first edition, entitled "Stenographic Sound-hand," and the second edition, known as the "Penny Plate." This, and his other practice of the system, led to the change of the signs for *p*, *b*, and some other features of the second edition in 1840.

Mr Bagster gladly undertook the publication of the first edition of Phonography, while the Bible was in progress, and the sale of the phonetic publications for nine years. The business was then handed over to Mr Benn Pitman, who was succeeded by Mr Frederick Pitman in the year 1847.

Mr Bagster's admiration of Phonography flowered into verse. In his seventieth year he sent the author these pretty lines:—

Were Cicero's sweet voice now heard,
This Art would gather every word,
Nor leave one thought unwrit :
Were Seneca's deep knowledge taught,—
The wisdom which a nation sought—
To gather it 'tis fit.

Had Cicero's admirers known.
Or Seneca the science shown,
Of Phonographic art,—
The world would now have held a prize,
And *all* their wisdom met our eyes,
And not, as now, a *part*.

—*Phonotypic Journal*, 1843, page 160.

I think it is not traveling beyond the record to say that Phonography owes its origin to the study of the Bible.



A UNIVERSAL LANGUAGE.

IN the words of Sir John Herschel, a universal language is "one of the great desiderata at which mankind ought to aim by common consent;" and the possibility and probability of accomplishing this world-wide project has been the theme of poets and philosophers in all ages. Christianity is gradually preparing the world to become one nation, speaking one language, thus heralding the advent of universal peace. Everyone will admit that a universal language is desirable. Then comes the question, "Is it possible, and by what means can it be realised?" At the present time there is a general confusion of tongues. Men do not seem to be "of one blood" because they are not of one tongue. Persons not very old can remember the time when it was considered patriotic to hate foreigners, and especially Frenchmen. Many years ago a friend of mine who had served in the navy as an officer, told me that a common toast among the officers during the French war was, "God save the King, God d—the French." There can be no doubt that a common speech for mankind would greatly facilitate intercourse between nations, and thereby promote human brotherhood and universal peace.

It will be an interesting and not a profitless inquiry to consider whether the English language is destined to become the universal speech of mankind. The hope of this does not arise from national vanity. Facts favor the idea; but there is one great obstacle. These "facts" are: 1. The grammatical construction of the English language is simple and philosophical; 2. Its vocabulary is copious and expressive; 3. Its literature is unsurpassed; 4. It is spoken by an enterprising, prolific, and colonising people; and 5. Its geographical basis is wide and constantly extending.

A French author, the Abbé Sicard, writes:—"Of all languages, the English is the most simple, the most rational, and the most natural in its construction. These peculiarities give it a philosophical character; and as its terms are strong, expressive, and copious, no language seems better calculated to facilitate the intercourse of mankind as a universal medium of communication."

A German philologist of eminence, Dr Rapp, also acknowledges the superiority of the English language, but points out an obstacle to its universality in these words: "English may pass for the general language of all the world out of Europe. The suitability of this language for universal adoption would be still more evident were it not obscured by a whimsically antiquated orthography; and the other nations of Europe may esteem themselves fortunate that the English have not made this discovery."

But the English *have* discovered the orthographical weakness in the representation of their language, and some progress has been made in the removal of this obstacle. Our language is already *written* phonetically by hundreds of thousands of persons. In another generation Phonography will probably be the common writing of the English people. By that time Phonotypy is almost certain to be extensively used in printed books. The acquisition of English by foreigners will then be greatly facilitated. At present our perplexing spelling repulses the foreigner. Mr Gladstone has said, "I am afraid our language bothers the foreigner dreadfully. I cannot conceive how it is that a foreigner learns how to pronounce English when you recollect the total want of rule, method, system, and all the auxiliaries which people generally get when they have to acquire something difficult of attainment."

A survey of the tongues of the peoples of the world leads to the conclusion that English is destined to be the universal language of the future. The following observations on this important topic, which appeared in the *Phonetic Journal*, vol. 44, 1885, page 292, while this second edition of these "Hints" was passing through the press, may well find a place here:—

"When, a month ago, war between England and Russia was imminent, we were reminded of the enormous advantage that the adoption of a common language would confer upon mankind.

How many a dispute between nation and nation wud be avoided —nay, renderd quite impossibel, if the kontending peepelz only thoroughly understood each other! If each had komplet aksés to the literature, and by that meanz to the aktual thoughts, aspirationz, and purposez ov its neighborz, what a mas ov mis-konseptionz, international jelousiz, and mutual suspisionz wud disappear!

Why shud the erth be drencht with gore,
ar we not brotherz all?

asks the poet, but whilst differensez ov language interpoze a barrier that effektually prevents anything like a perfekt appreciation ov each other's karakterz and aimz, men ar really not brotherz, but stranjerz. Theze differensez ov language may to some mindz seem ov minor importans, yet their inevitabel effekt iz to foster and perpetuate that ignorans which alwayz breedz distrust, and to stifel in its very berth that sympathy which an intimate noledj wud beget. National ambitionz, inordinate pride ov rase, the passion for domination, and the greed ov territory, all play their part in provoking to war. Yet we question whether any kauz exists more permanently prolifik ov mutual misunderstandingz than the fakt that owing to differensez ov speech, the real mind ov each nation is praktikally unknown to the otherz.

"That kcommunity ov language wud in every kase prevent war we do not assért. But our firm konviktion iz that its influens wud tend powerfully in the direktion ov peace. Amongst savaje rasez union iz alwayz found to be far eazier ov akomplishment, and more permanent in its duration between tribez who speak the same tongue than between tribez whoze langwajes differ; and when quarrelz okúr, the bitter feelingz to which they giv rize die out sooner with the former than with the latter. This iz a rule almost without exseption, and it iz equally true ov more kultivated rasez. Witnes the kompletenes with which the woundz kauzd by the great Sivil War in America hav been heald, and the total disappearans ov the hostile feelingz that formerly existed between rival States in Germany, and between rival States in Italy. The fakt that by the pozeession ov a kommon language theze once hostile populationz hav been brought into direkt and kontinuous kontakt with the motivz and the desirez ov each other, haz kontributed not a littel towardz the rezult. Whenever and wherever mutual ignorans iz displased by mutual noledj, the kauzez ov dispute nesessarily diminish.

"Kan we wonder then, that filanthropists hav dreamd ov a time when the whole erth shal be ov one speech, and the diversitiz ov language which now sunder man from man shal cease? The dream iz one which we believ the whole world wil some day konvért into a reality. That day iz far distant, no dout, yet it iz possibel for us in this jeneration to do something to hasten its

advent. By *kommon konsént* our own mother-tongue, enricht az it haz been by the *kontributionz* ov the whole world, standz forth before all otherz az pre-eminently fitted for jeneral use. Its diffusion hitherto haz been retarded by a klumsy and bewil-dering spelling, based on *kontradiktory* methodz ov applying an imperfekt alfabet. If for this orthografik kaos we substitute order, by improoving and enlarjing our prezent inefficient alfabet until it iz made kapabel ov doing the work that an alfabet iz intended to do, and by introdusing klear and systematik rulez ov spelling, the English language insted ov being az it haz been in the past the most diffikult, wil bekum the eaziest ov all languagez for a forener to acquire, its diffusion, we kannot dout, wil then prosede with a rapidity ov which this jeneration kan form no konseption, and at length the tongue that Shakspeare spoke, and that Spencer and Milton alike adorn, wil attain to that pozition ov supremasy for which it iz so wel adapted. And when the time shal kum for the deliberate chois ov a world-language, its klaimz we kannot dout wil be found irrezistibel.

"Viewd in this light, the moovment for the reform ov English spelling appealz to the highest sympathiz ov the patriot and the philanthropist. The insidental advantajez—and they ar numerous—which wud follow upon the adoption ov a *kommon language* we do not now propoze to diskús; its value az a meanz ov making nationz better acquainted with each other, and ov thus lessening the probabilitiz ov warfare, iz the chief point to which we dezire at prezent to draw attention. To help even a littel to bring nearer that aje ov peace ov which profets and poets hav sung, and for which earnest men in all timez hav longd, iz a work in which all good men may be invited to engaje. And we do not hezitate to affirm that the remooval ov the multitudinous obstakelz which in konsequens ov the prezent deplorabel state ov English spelling impede the spread ov the English language, iz emfatikally such a work."





QUALIFICATIONS OF A LECTURER.

MR George Grossmith, of London, delivers what he calls a "Humorous Lecture on Lecturing," in which he describes and mimics various styles of lecturing, such as the "learned," the "scientific," the "nervous," the "comic," the "popular," etc. But he does not name the "common-sense" style, which is the one phonographic lecturers should aim at realizing.

The qualifications for a successful common-sense lecturer are 1. Knowledge of his subject ; 2. Earnestness ; 3. Correct and distinct pronunciation ; and 4. Pleasing address.

A person is inexcusable who attempts to expound a subject he does not understand, but we may take it for granted that everyone who knows Phonography possesses a "knowledge of the subject" to be lectured upon. The desire to extend it indicates "earnestness," that is, being impressed with the importance of your subject and trying to make others feel its importance.

A "correct and distinct pronunciation" is readily attainable by the phonographer who reads and writes by "sound." That loudness is not synonymous with distinctness was known to the Quaker, who said to a bellowing speaker, "Friend, we should hear thee better if thee did not shout so loud." Macaulay says of William Pitt, "His voice, even when it sunk to a whisper, was heard to the remotest benches of the House of Commons." The more musical the voice the further it will travel. Begin quietly, and warm up as you proceed. Every syllable should be audible at the end of the room. This is impossible if you speak very rapidly. Open the mouth well ; sound every consonant, especially the final ones ; and use the lips freely. The vowels will almost take care of themselves. Modulate the voice.

Cultivate the melody of speech; but avoid a "sing-song" style. Your aim should be not only to instruct but to please. It is very desirable for phonographic lecturers to acquire the art of effective speaking, because the universal dissemination of Phonography and the successful advocacy of the Spelling Reform will depend more upon the tongue than upon the pen.

"Modulation" is as charming in speech as in music. We tire of a long piece of music when played in one key. Notice how constantly the great composers modulate from one key to another, and from the major to the minor. The pitch of the voice should not vary much in one sentence, but it may range through the vocal gamut throughout your discourse, the modulation following the meaning. Natural speaking is always the most difficult. "The instant you abandon the natural and the true, you forego the right to be believed, as well as the right to be listened to." Avoid mannerisms, exaggeration, and affectation. Get a friend to tell you your faults, and criticise yourself with unceasing care. Let your language be simple, drawn from "the well of English undefiled," and not crowded with adjectives and superlatives. Do not affect the "holy tone" of the pulpit, or the "drawl" of the drawing-room. Lispings and Dundrearyisms are "vewy widiculous," and fatal to manly speech. Do not "hum" and "ha;" rather pause until the right word comes into your mind. "Clearing the throat" is intolerable. It is to be avoided by will-power and dieting. Actors and public singers are careful what and when they eat. Do not eat for two or three hours before lecturing. The meal should be a light one of dry toast or digestive biscuits (brown), no butter, an apple or a few grapes. Mr Spurgeon, in his lectures to his students, says, "A very esteemed brother of my acquaintance always talks in this way:—'My dear friends—hem—hem—this is a most—hem—important subject which I have now—hem—hem—to bring before you, and—hem—hem—I have to call upon you to give me—hem—hem—your most serious—hem—attention.'" A young preacher, desirous of improving his style, wrote to Jacob Gruber for advice. He had contracted the habit of prolonging his words, especially when under excitement. The old gentleman sent him the following laconic reply. "Dear—ah! brother—ah! When—ah

you—ah go—ah to—ah preach—ah, take—ah care—ah
you—ah do not—ah say—ah—ah—ah !—Yours—ah,
Jacob—ah Gruber—ah !”

A “pleasing address” means good manners, and the absence of everything approaching vulgarity, both in speech and apparel. While claiming liberty to withstand the tyranny of conventionalism, do not raise unnecessary prejudice; you will have enough of that most difficult of all obstacles to overcome without going out of your way to encounter it.

Fluency of speech is not so much to be coveted as clearness. Say what you have to say in the fewest and choicest words. Do not manufacture rhetorical fireworks. At the same time be lively, not prosy. The dull minister who advised an old lady to take snuff to keep her awake, was wittily told that he should put the snuff into his sermon. Fluency will come with practice and feeling. Women are more fluent than men because they are more emotional. If you would speak forcibly you must feel intensely. Have the courage of your convictions. Sydney Smith said “A great deal of talent is lost to the world for want of a little courage.”

Write out your lectures and commit the introductory sentences to memory. Lord Bacon says, “Reading makes a full man, conversation a ready man, and writing an exact man.” And that is what you want, exactness. A French writer upon this subject said:—“You will never be capable of speaking properly in public unless you acquire such mastery of your own thought as to be able to decompose it into its parts, to analyse it into its elements, and then, at need, to re-compose, re-gather, and concentrate it again by a synthetic process. Now this analysis of the idea, which displays it, as it were, before the eyes of the mind, is well executed only by writing. The pen is the scalpel which dissects the thoughts, and never except when you write down what you behold internally, can you succeed in discerning all that is contained in a conception, or in obtaining its well-marked scope. You then understand yourself, and make others understand you.”

You will be less effective if you read your lecture. If your eyes are directed to the paper you cannot look at the eyes of your auditors, and unless you magnetise them they will magnetise you. Extempore speaking has

to be cultivated. It is a much rarer gift than is commonly imagined. Speakers whose fluency you admire have carefully thought over the subject and probably written upon it. Teaching Phonography is one of the best preparatives to fluency of speech. This coveted acquirement is chiefly valuable to statesmen, counsel, and members of Debating Societies, who cannot foresee all the arguments which may arise in the course of a protracted trial or discussion. Even Members of Parliament are not all fluent speakers; indeed many of them cannot "speak" at all in the Parliamentary sense of the word. They are elected for the weight of their money bags and their social and territorial influence.

I cannot doubt that "inspirational" speaking is a fact, remembering the many thrilling discourses and poems I have reported by Mrs Hardinge, Mrs Tappan, Mr Morse, Mr Colville,, and other "mediums," upon themes suggested by the audience, and which were far beyond the power of the speakers in their normal condition. The Italian improvisatore are recorded to have possessed the gift of impromptu speech to such an extent that they recited thousands of lines upon subjects suggested by their auditors. There might have been something inspirational in this power, more than arose from wine or reward. The gift of lingual and musical expression is undoubtedly, to some extent, hereditary.

ACTION.

When the greatest orator of ancient times said that "action" was the first, the second, and the third requisite of eloquence, he meant more than we understand by that word, and including articulation, pronunciation, emphasis and expression. Action, in the modern sense of the word, is an aid to oratory, but it is not everything; it is simply an ornament. The test of an eloquent speaker is, Can he enchain the ear and stir the heart? This depends upon high moral qualities more than upon action or any other acquired art. The foundation of rhetoric is nobility of character.

The lecturer has not much scope or need for action, yet graceful action adds a charm to speech, attracts attention, and even conduces to the flow of thought. It is not so easy to tell what action to use as what to avoid.

The shortest if not the best advice is, "Be natural." The body should be erect, the arms falling to the side, the head elevated, and the chest expanded. This position gives free scope and play to the voice and lungs. Strange as it may sound, the first lesson in action is to learn how to stand still. To "stand at ease" there must be self command. Standing still is the initial step to moving gracefully.

John Wesley, in his "Directions concerning Pronunciation and Gesture," gives this advice to young preachers, and it will apply to lecturers, "Avoid anything awkward or affected, either in gesture, language, or pronunciation. The hands should not be in perpetual motion." George Dawson was a most effective lecturer, and he used no action. Professor Huxley and most scientific lecturers employ no action. Mr Gough gesticulates more than any other lecturer. He was an actor in his youth, and his lectures are a series of dramatic scenes which owe their effect greatly to expressive action. Politicians, barristers, and preachers use more action than lecturers, and yet our best speakers in the Senate, at the Bar, and in the pulpit, are remarkably free from gesticulation. Mr Spurgeon and Mr Birch, two of the most popular preachers of the present day, use considerable action. They do not preach from pulpits, but prefer the open platform. Graceful action is impossible under restraint. The preacher at the "Tabernacle" writes, "Pulpits have much to answer for in having made men awkward." The growing dislike of preachers to be boxed up in pulpits, indicates a desire to be free from conventional trammels, both physical and theological. That gifted preacher, Robert Hall, used no rhetorical action beyond an occasional lifting or waving of the right hand. Dr James Hamilton was a chaste and beautiful speaker, but his action was painful to behold. The celebrated Edward Irving, though awkward at first, by culture made his action match his eloquence.

No action is preferable to bad action. Better remain motionless than work the arms like an old telegraphic signal. Nervousness is one cause of awkwardness, and its cure is confidence, which comes with practice. Some speakers have ridiculous habits, of which they appear unconscious. Addison in the *Spectator* relates this amusing incident :—"I remember, when I was a young

man, and used to frequent Westminster Hall, there was a counsellor who never pleaded without a piece of pack-thread, which he used to twist about a thumb or a finger all the while he was speaking: the wags of those days used to call it the thread of his discourse, for he was not able to utter a word without it. One of his clients, who was more merry than wise, stole it from him one day in the midst of his pleading, but he had better have let it alone, for he lost his cause by the jest."

Whatever action be used, it should be appropriate. "Suit the action to the word, and the word to the action." Unstudied action is generally the most graceful and effective; and the highest result of art is to banish art. Dr Johnson disapproved of action, and commended Dr Watts "because he did not endeavour to assist his eloquence by any gesticulations;" adding the inconclusive reason that "corporeal actions have no correspondence with theological truth."

PRONUNCIATION, EXPRESSION AND EMPHASIS.

Those who lecture on writing and printing "by sound" ought to be perfect in their pronunciation. One objection made to phonetic printing is based upon the existence of dialects and provincialisms. It is said that no two persons pronounce all words alike, and that the diversities of orthography would be endless if people were to spell as they speak. The shallowness of this objection is evident from the fact that the cause of these diversities of pronunciation is our unphonetic method of writing and printing, the consequence being that readers and speakers have to guess at pronunciation, and the chances are a hundred to one that they guess wrong. The phonetic representation of language will prepare the way for a standard of pronunciation.

A correct pronunciation is the work of a lifetime, because almost every word has to be made a separate object of study. Going through the dictionary, as Isaac Pitman did, is the most effectual way of learning the right pronunciation of every word. When reading or listening to good speakers, words of doubtful pronunciation and accent should be noted down, and afterwards examined and corrected.

Pronunciation means not only articulating every syl-

lable accurately and distinctly, but giving due emphasis or expression to each word in order to bring out the full meaning. The greatest difficulty in pronunciation is to overcome provincialisms, because these have been uttered from infancy, and the speaker is generally unconscious of them. Therefore friendly criticism should be invited. Correct pronunciation implies more than accurate utterance of vowels and consonants. Pronunciation should not only be clear, distinct, and correct, but pleasing. Distinctness comes from careful articulation, and this depends somewhat upon physical qualifications, though the example of Demosthenes shows that natural defects may be overcome. Mr Spurgeon in "Letters to my Students," says, "It is almost impossible to see the utility of Demosthenes's method of speaking with stones in his mouth, but anyone can perceive the usefulness of his pleading with the boisterous billows, that he might know how to command a hearing amidst the uproarious assemblies of his countrymen; and in his speaking as he ran up hill, that his lungs might gather force from laborious use, the reason is as obvious as the self-denial is commendable."

The object of the Athenian orator in speaking with pebbles in his mouth is as evident as were the exercises to strengthen his voice and lungs. Articulating with such impediments as stones in the mouth requires great effort, and thus the organs of speech were so strengthened that ordinary speaking became easy and vigorous. A piece of wood about an inch in depth is better than pebbles. It should be placed between the teeth whilst reading aloud with as much force and distinctness as possible.

Next to articulation and pronunciation comes Expression. Expressive speaking is the opposite of mechanical speaking, or reciting by rote. Speech is expressive when it is full of thought and feeling. This applies to quotations as well as to original speaking. We cannot read or recite the thoughts of another person effectively without first making those thoughts our own.

Good speaking implies not only the right word in the right place, but the right emphasis upon the right word. Emphasis is force or stress imparted to certain words, syllables, or single letters. It is not mere loudness or length of sound, but a peculiarity of tone. There is also

an emphasis of silence which is more expressive than speech, as in the use of the pause. Language has no expression without emphasis, and no emphasis without expression. If you read or speak a passage monotonously there is no expression in it. A sentence is like a landscape, and the voice, as it travels up and down the hills and valleys of thought and feeling, imparts light and shade and beauty to the scene by means of emphasis and expression. Some words are comparatively slurred over, while a special word here and there is brought into prominence by emphasis, as in this sentence "And Nathan said unto David, *Thou* art the man." Emphasise any other word than "thou" and the meaning is marred. Rules will not indicate the right words to be emphasised, except the general rule that a new idea, or rather the principal word that refers to a new idea, is to be emphasised. The meaning has to be studied. This is what the actor does when he "studies his part." Aim at variety of expression. No two words in a sentence require the same amount of emphasis. The variations of expression are infinite. Two persons could not pronounce a passage with precisely the same expression for each word; nor could any person speak or read a sentence twice in exactly the same way.

Emphasis is to words what arrangement is to the subject-matter of a lecture. Each topic has an allotted place and space, according to its importance and fitness, causing unity of design; the result being that such a lecture gives pleasure and is remembered.

In writing, emphasis is indicated by underlining, and in printing by italic or capital letters. Young authors are generally profuse in their italics. Practised writers leave emphasis to be discovered by the reader, knowing that it is impossible to measure expression mechanically, and that to tell a reader the meaning of a sentence by sprinkling in italics, is a reflection on his understanding.





ORATORY; OR, THE ART OF SPEAKING WELL.

THE power of speech ranks among the highest and most useful of the faculties possessed by man, and it is this power of articulate utterance which distinguishes man from the subordinate creatures of the animal kingdom. It is through the voice that men most commonly and easily communicate their thoughts and feelings to each other. By the vocal organs are also produced those melodious "airs that give delight, and hurt not." The possession of a "good ear for music" and the practice of singing are no mean aids to eloquence.

By a skilful command of the power of speech, the orator is enabled to make those persuasive and eloquent appeals which rivet the attention of an audience, enlighten the understanding, convince the judgment, delight the ear, and rouse the heart to action. It is to be regretted that the gift of persuasive public speech is not more cultivated. No efforts are spared to acquire excellence in the sister arts of painting and music, and in mechanical trades, but our vocal organs, which have been so marvelously constructed and attuned by the Almighty, are comparatively neglected.

Speaking is an art; it does not "come by nature," as Dogberry asserted of "reading and writing." An infant can only utter the simplest sounds, such as *ah! ma, pa, ta-ta*. As the teeth develop and the organs of speech gain strength, the child is able to produce the more difficult consonantal sounds. Wise parents and teachers take care to instruct children how to pronounce distinctly; foolish parents content themselves with being amused at the lisplings of their children, probably to their life-long regret. Youth is the proper season for acquiring a correct and forcible enunciation, for then the vocal

organs are flexible, and the faculty of imitation is active.

The Universities of Oxford and Cambridge, and our great public schools, notwithstanding their wealth and learning, are behind the age in this important branch of education. Dr Shuldham writes, "*Alma Mater* can teach her sons how to turn good English into bad Latin and worse Greek, but she is either powerless or too apathetic to teach them the beauty of their mother tongue. In our English Universities, orthodoxy has no share in teaching pupils how to pronounce the English language." Prof. Plumptre, in his "King's College Lectures on Elocution," relates that a few years ago a yearly prize of £40 was offered for the best reader of English at Oxford, but the College authorities declined the offer, and it was only "timidly accepted by Cambridge."

The word "orator" originally meant simply a public speaker; it is now the designation of one who excels in the art of speaking. As knowledge is the foundation of excellence, and as everyone should be acquainted with the tools and instruments he uses, it will be well to describe the structure and action of the

ORGANS OF THE VOICE.

Professor Haldeman, of Delaware College, is the author of a learned treatise entitled "Analytic Orthography," to which was awarded a prize, offered by the late Sir Walter Trevelyan, President of the Phonetic Society. A copy of this work was presented, by the donor of the prize, to the Manchester Free Library. The Professor says:—

"The larynx is the organ of voice. It is composed of five yielding cartilages, united by ligaments and various muscles, forming a mass at the head of the trachea or windpipe, and of which it is a continuation. Although large enough externally to render the front of the neck more or less prominent, the larynx is reduced within to a narrow opening, extending front and back, named the glottal fissure. Each side of the glottal fissure has an elastic band with the inner edge (next the fissure) free, and the outer edge, as well as the ends, attached to the cartilaginous framework. These bands are the vocal ligaments [or chords]. They have no independent power of vibration, but are as passive as the reed of a clarinet until acted upon by a current of air. Their tension and

length vary in speech and song, but they are never quite relaxed. When the larynx is in repose, as in ordinary breathing, the glottal fissure is widest at its posterior end. In this condition there is no vibration, even with increase of breathing. To cause vibration, and consequently voice, the glottis must be narrowed to a uniform slit. The singing voice is due to a greater approximation of the vocal ligaments than is required in speech. In falsetto singing the extreme edges alone vibrate. The parallelism of the vocal chords is the effect of volition, and is chiefly due to the action of two triangular cartilages (the arytenoid), the anterior angles of which approach each other, and the chords with them. As every sonant element of speech requires the parallelism of the vocal chords, and every surd avoids it, there is a continual quiver of closing and opening, which can be viewed in the throat of some birds; and as eight syllables (like *pity*, *Popocatapetl*.) can be pronounced in a second, there are sixteen motions in this short space of time, not like the unappreciated trills of the tongue, but controlled and individualized by the speaker. This is about double the rapidity of the motion of the eyelids. The mouth and nose act on the voice or breath from the glottis by means of the lips, teeth, tongue, palate (roof of the mouth), and its continuation the soft palate, or palatal veil, which bears the uvula, and acts as a valve to close and open the nasal passage posteriorly. The pharynx is the cavity of the throat behind the uvula. It extends up to the posterior nasal passages, and is concerned in modifying the vowels."

Breathing supplies the motive power of speech and song. The lungs, the source of respiration, are suspended in the chest, and are of a porous, elastic substance, adapted to receive, contain, and expel the air. They answer a similar purpose to that of the bellows of an organ. As soon as the lungs are distended, they have a tendency to contract, and this contraction expels the air through the windpipe, which is a flexible tube connected with the lungs, and opening into two passages, one through the nostrils and the other through the mouth. That wonderful vocal instrument, the larynx, is at the upper end of the windpipe, and is larger in man than in woman; its size is one measure of the strength but not of the compass of the voice. In

the production of musical sounds it moves about an inch in singing two octaves. The tremulous chink called the glottis, can be widened or contracted, stretched or relaxed, at pleasure. To preserve this exquisite structure from injury, nature has provided a valve or covering called the epiglottis, which in the action of swallowing lies flat upon the upper surface of the larynx, so that the food may pass into the gullet; and it is when this valve is not properly closed that a particle of food sometimes goes what is called the "wrong way."

All sound is the result of vibration, and the more rapid the vibration the shriller the sound. The tones of the human voice are produced in a similar way to those of musical instruments. When we blow into a flute the air is expelled forcibly through a narrow orifice, which causes a whistling sound. The pitch of the note is determined by the length and size of the cavity through which the air passes. When the strings of a violin or piano are struck, they vibrate, and this tremulous motion produces the sound. There are no musical instruments that approach the perfection of the human organs of speech, and it is probable that most of those instruments owe their invention to man's endeavor to imitate nature's handiwork.

The organs of articulation are chiefly the tongue, lips, teeth, and palate. The tongue is the principal means of pronunciation; hence language itself is named after that organ. The tongue is connected with the larynx, and has such muscular flexibility that it can be shaped and moved with amazing rapidity. In an instant it can be made long, short, blunt, pointed, concave, convex, etc., and it may be applied with equal ease to the lips, teeth, and palate, so as to modify the emission of breath. The lips have, or should have a great influence in the utterance of sounds. The teeth aid the lips and tongue in producing a certain class of articulations. The palate acts like the case of a violin or the sounding-board of a piano, and the voice is generally deep and sonorous as the arch of the palate is more or less elevated. The nostrils also have a considerable effect upon the vocal tones, as we discover unpleasantly when troubled with a cold.

HISTORY OF ORATORY.

The origin of the practice of oratory is involved in ob-

scurity. It has been conjectured that oratory was coeval with language itself; but history teaches us that without civilization and freedom oratory could not flourish.

In ancient Greece, oratory attained its highest perfection. Greece in achieving her freedom had become divided into several small and independant republics, which existed from the battle of Marathon to the time of Alexander, a period of about 150 years. It was during this time that Greece became renowned for her poets, philosophers, and orators. At that time the art of oratory was cultivated to a higher degree of excellence than it has since attained. Athens, which took the lead of the other States in the culture of the arts, was especially celebrated for her orators. The nature of the Athenian government partly accounts for the attention paid to oratory. The Government was under control of a senate of 500 members; but appeals on disputed points were often made to the citizens. In these public conventions of the people the magistrates were elected, and the voice of the populace was consulted on important affairs of State, the market place being the forum where the citizens gave their votes.

Under a form of Government where any citizen might attain the highest honors, eloquence was naturally regarded as the surest road to popularity. We see a parallel to this in the United States at the present day, where oratory is much more cultivated than in England. The eloquence which the Athenians most admired was not mere declamation, but sound argument, knowledge of the arts of Government, and the causes which promoted peace or justified war. The oldest writers upon oratory and rhetoric, Quintilian says, were Corax, Tisias, and Georgias; the latter being a scholar of the venerable Empedocles, who lived to the age of 109 years. These writers laid down rules for methodizing the parts of a discourse. Cicero remarks that "though some had spoken well before their time, yet none had done so with order and method." It is said that Georgias would undertake to declaim instantly upon any subject proposed to him. Plato wrote one of his elegant dialogues upon oratory, which is still extant, and he named it after Georgias. It is to be regretted that some of the Grecian orators employed their skill in the art of speaking to gain temporary applause rather than to

serve the interests of truth and virtue. Cicero says, "They proposed an arrogant manner to teach how a bad cause might be so managed as to get the better of a good one." This they did by sophistry, coarse wit and bombastic language.

Demosthenes's eloquence is said to have been unrivalled. This celebrated orator was not a born rhetorician. It was only by continual labor and unremitting practice that he overcame the obstacles that in his early days caused his efforts to be derided by the populace. It is said that he was in the habit of shutting himself up in a cave that he might practise without being heard or interrupted. To strengthen his voice and to accustom himself to the noise of popular assemblies, he declaimed by the sea shore, and sometimes with pebbles in his mouth, in order to cure imperfections of speech and strengthen his powers of articulation. By these means Demosthenes became the prince of orators. It is true he had exciting subjects upon which to exercise his extraordinary talents. His Olynthiacs and Philippics, so called from his opposing the Olynthic war and the ambitious schemes of King Philip, are the most splendid of his orations, and owe their excellence no less to the forcible appeals which they make to the passions, than to their logical precision and cogent reasoning. His object was to open the eyes of his countrymen to the true nature and designs of Philip of Macedon for their subjugation, to alarm their fears, and to rouse them from the supineness and lethargy into which they had sunk. To effect this purpose, Demosthenes's harangues displayed an intrepidity of spirit, and a command of language, full, forcible, and clear. They may be likened to a cataract in power and impetuosity. He boldly accuses the people of venality, indolence, and indifference to the public good; while at the same time he reminds them of their former glory, and of their present resources. The orators opposed to him, who were said to be bribed by Philip, he stigmatized as traitors to their country. His orations are bold, sweeping, and resistless; his arguments follow one another with surprising power. There is no ornament or appearance of art, but on the contrary a ruggedness majestically grand, which in him constitutes simplicity and strength, showing that his matter more than his

style was the object of his thoughts. His style, indeed, is considered by competent authorities to border upon the hard and dry. It is wanting in anything like an attempt at humor, as though mirth were beneath the dignity of his address. In this respect Demosthenes is surpassed by the best English orators of the present day.

The Romans were indebted to the Greeks for the arts of civilization; and music, poetry and eloquence had a softening influence upon the somewhat hard nature of the Romans. The most celebrated public speaker among them was Cicero, whose name for his excellence in oratory, has been coupled with that of Demosthenes.

In estimating the comparative ability of the great Grecian orator, it is requisite to take into consideration the difference which exists between the structure of the Greek and Latin languages. The Grecian tongue has a flexibility and adaptability of expression eminently fitted for the display of oratory, whereas Latin, partaking of the character of the people by whom it was spoken, though expressive and regular in its construction, lacks the copiousness and versatility of Greek.

While the "Isles of Greece" were the birthplace of eloquence, it was in Rome that the profession of the advocate was cultivated most successfully, as a means of acquiring wealth and patronage. At the period when Cicero acquired his fame, advocates held a very important position in society. Cicero's powers as a speaker were unrivaled, his eloquence being of the highest order, as his numerous orations and works testify. It is related that so impressed was he with the responsibility of his duties as an advocate, that when receiving his instructions from a client, he used to raise every possible objection, and plead the cause of the opposite party, that he might by this means come at the whole truth, and be fully prepared to argue the case. He considered all the facts from three points of view, his own, that of the judge, and that of the advocate of the opposite side. The language of Cicero's orations is easy and flowing, and often most musical. His orations are remarkable for their precision and finish; and he never attempts to move the passions until he has convinced the judgment. Demosthenes excelled in rugged eloquence and Cicero in polished oratory; yet most critics agree with Fenelon, who said, "I am less affected by the infinite art and eloquence

of Cicero, than by the rapid simplicity of Demosthenes."

The words rhetoric and oratory—the former from a Greek and the latter from a Latin root—signify the same, namely, the art of speaking well. The Greeks designated as rhetoricians not only those who practised oratory but those who taught it. The Romans, however, when they adopted the word rhetorician, confined its meaning to those who taught the art, and public speakers were called orators. Before rhetoric was considered an art distinct from philosophy, the same instructors taught both, receiving the name not only of rhetoricians but sophists; and because the sophists more frequently employed their art to support falsehood and injustice than truth and right, the name of sophist fell into discredit, and it has since signified a man who is skilful in caviling.

An amusing illustration of this sophistical talent is recorded by an ancient writer. Corax, the celebrated rhetorician, was a teacher of the art, and he agreed for a certain sum to instruct Tisias, who became almost as famous. Tisias failed to pay the fee, and Corax sued him for it, upon which Tisias, profiting by his instruction, proposed to his master this sophism: "If I persuade the judges that I owe you nothing, I will not pay, because I have won the cause; if I do not persuade, I will not pay, because it will be evident I have not yet learned the art," Corax who was too clever a sophist to allow himself to be beaten by his scholar, retorted by reversing the proposition: "If you do persuade the judges, you shall pay, because it is a proof you have learned the art, and you are bound by your agreement; but if you do not persuade them, you shall still pay me, because they give the cause against you." Upon hearing this rejoinder, the judges said, "An ill bird hatches a bad egg;" and dismissed both master and pupil without trying their cause.

The object of oratory is not merely to please but to persuade and influence the minds and hearts of men. Persons gifted with genius may be orators by nature, but even oratorical genius will be the better for cultivation; the rest of mankind have to study oratory as they would any other art.

Some persons have a prejudice against oratory. Blair observes: "When you speak to a plain man respecting eloquence, or in praise of it, he is apt to pay you but

very little attention. He conceives eloquence to signify a certain trick of speech, the art of glossing weak arguments plausibly, or of speaking so as to tickle the ear. 'Give me good sense,' says he, 'and keep your eloquence for fools.'" The "plain" man would be right if eloquence were the opposite of good sense; but eloquence is good sense in the highest degree. Eloquence is speaking to the purpose; and a man is eloquent because he attains the end for which he speaks. Every person is more or less eloquent in private conversation. When a man addresses his fellows publicly he does so to persuade, interest, or instruct hundreds instead of one; and he who most effectually accomplishes his purpose must be considered the most eloquent.

Eloquence is not confined to any subject, profession, or particular class of persons, though it is commonly supposed that it chiefly concerns the senate, the pulpit, and the bar. The foundation of oratory is, knowledge of the subject to be discoursed upon. The senator gathers political knowledge, the divine theological wisdom, and the lawyer studies jurisprudence. Whatever the discourse may be, the orator must have an intimate knowledge of his subject, else his words mean nothing of themselves, for words do not originate ideas, but ideas find words.

Our own Parliamentary history illustrates the fact that closely as law and legislation seem connected, those who make laws are not always their best interpreters. Able as some of our lawyers have shown themselves in Westminster Hall, when transferred to St Stephens, the eloquence which seemed powerful at the bar became weak in the House of Commons. This fact originated the saying that the House of Commons is strown with the wrecks of eminent lawyers. Erskine and Mackintosh are memorable instances. When Sheridan was asked how he succeeded so well in the People's House, he gave a reply which was not flattering to that assembly: "I had not been there long," he said, "before I found that three-fourths of the members were fools, and that all of them loved a joke. I resolved, therefore, not to shock them by too much severity of argument, and to amuse them by a sufficient quantity of humor. This is the secret of my success."

Much as modern nations have advanced beyond the

Greeks and Romans in many of the civilized arts, and greatly as we excel those celebrated nations of antiquity in the sciences and mechanical arts, it is doubtful if we have surpassed them in the practice of eloquence. We have not made oratory a foremost object of study, as did the ancients; the press has to a great extent superseded the platform. Nevertheless, with so many reforming movements requiring public advocacy in the present day the need of eloquence has increased; while the erection of larger town halls and meeting rooms makes a demand upon the vocal powers which few men are able to meet. We have a great many second-rate speakers, but few orators. The decline of eloquence cannot be attributed to the absence of admiration for the exercise of this noble art, seeing that the popular liking for oratory has increased rather than diminished, and the largest halls are unable to hold the crowds who desire to hear Bright and Gladstone.

After the introduction of Christianity there was a decline in eloquence, which became inflated and bombastic. The writings of the fourth century are marked by this declining taste of the age, and show, as a sound critic observes, "a love of swollen and strained thoughts, and a play upon words."

Thomas Sheridan, in his "Lectures on the Art of Reading," (1781) says, "For a long time after letters had been introduced into Britain, the art of reading was known only to a few. Those were days of ignorance and rudeness; and to be able to read at all was thought little less than miraculous. After the revival of the dead languages, one would imagine that great attention would have been paid to an art which was cultivated with so much care by the ancients. But it was this very circumstance, the revival of the dead languages, which put a stop to all improvement in the art of reading; and which has continued in the same low state from that time to this. From that period the minds of men took a wrong bias. Their whole attention was employed in the cultivation of the artificial, to the neglect of the natural, language. Letters, not sounds; writing, not speech, became the general care. To make boys read and write in a dead language was the chief object of instruction; while that of delivery was so wholly neglected, that the best scholars often could not make them-

selves understood in repeating their own exercises ; or disgraced beautiful compositions by ungraceful delivery. . . . Men were skilled in letters but not in sounds. In that lies the source of all our mistakes. They took the alphabet as they found it, and thought it perfect ; whereas this alphabet was borrowed from the Romans, though it by no means squared with our tongue. As a proof of this, it is certain that we have 28 [36] sounds in our language, and have in reality but twenty-three characters to mark them. This reduced men in the beginning to a thousand clumsy contrivances in those unenlightened days, to make such an alphabet answer the end at all ; but it was done at such an expense as to make the learning to read and spell properly a tedious and difficult task, which required the labor of many years to accomplish. These contrivances of theirs in spelling, to make a defective alphabet answer the end of representing words, have so confounded our ideas with regard to the powers of several letters, applied to a variety of different uses, that all the systems hitherto produced upon that point have been a perfect chaos."

In this extract Sheridan goes to the root of the evil of "bad speaking." Language alone will not make an able orator. Many eloquent writers have been indifferent speakers. Addison, though so well versed in literature, and familiar with the oratorical masterpieces of the ancients, broke down in a speech. He had large language, but was not practised in public speaking. Lord Beaconsfield failed to gain a hearing when he first attempted to address the House of Commons. Nervous apprehension is fatal to oratory, and this failing is inseparable from youthful efforts ; it is generally most troublesome to men of the finest abilities and most sensitive minds. But those who are constitutionally nervous, so far from sinking under it should rather speak more frequently in public, until they have mastered the emotion. Some of our most celebrated orators in the commencement of their career made pitiful displays from the want of self-confidence. It is related of the celebrated Erskine that when he rose with his first brief he hesitated, stammered, and felt ready to sink to the ground ; but he seemed to feel his children pulling at his gown, and this encouraging him to proceed, he became so eloquent as to win almost every cause.



ELOCUTION.

THE word Elocution is derived from two Latin words signifying to "speak out." This coveted art includes a knowledge of articulation, intonation, modulation, inflection, emphasis, and pauses or punctuation. The rules of elocution are designed to train the organs of speech, regulate the movements of the limbs, and control the play of the features. The object of elocution is to render speaking agreeable and persuasive. Surely such an object is laudable. Yet objection has been made to the study of elocution as an art, even by those who (inconsistently) expect elocutionary effects from every public speaker, and even take delight therein. They admire the orator, but decry the art which made him an accomplished speaker. Elocution is not intended to substitute sound and emotion for sense and truth; it simply aims to make speech effective; in other words, it enables the speaker to do his work well. A speaker is expected to please the eyes as well as the ears of his auditors; hence the importance of graceful demeanor and correct pronunciation. The lecturer may be likened to an electric battery fully charged, and elocution is the "conductor" between him and his auditors. Without elocution he is more or less a "non-conductor;" that is, he speaks, but does not produce the desired effect. To condemn elocution because it may degenerate into an exhibition of vanity is to confound use with abuse. The more we love truth the greater should be our desire to present it in the most attractive form; and the very fact that there is little scope for declamation and rhetorical display in the lecture-room, makes it the more necessary to speak with all the force that elocution can impart, for in the beautiful imagery of Solomon "a word (or speech) *fitly* spoken is like apples of gold in baskets of silver."

The best way to become a good speaker is to learn to read well. Serjeant Cox says, "It is not alone as a pathway to speaking that I earnestly exhort you to the study of reading. It is an accomplishment to be sought for its own sake. It has incalculable uses and advantages, apart from its introduction to oratory. Tolerable readers are few; good readers are extremely rare. Why should this be?" Dr Channing writes with his usual eloquence of the accomplishment of being able to read well. He says, "Is there not a source of the highest intellectual pleasure in the art of recitation or reading aloud? To hear a work of genius recited or read by a man of fine taste, enthusiasm, and powers of elocution, is a very high and pure gratification. Were this art more cultivated and encouraged among us, great numbers of persons now insensible to the most beautiful compositions might be awakened to their full excellence and power. It is not easy to conceive a more effectual way of spreading a refined taste through a community; and it would be a most valuable addition to our social and domestic pleasures."

The poet Longfellow has paid a fine tribute to the soothing power of good reading and the charm of melodious speech in the closing stanza of his poem, "The Day is Done:"—

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice;
And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.

These extracts show that elocution has its use in the social circle as well as upon the platform. The power to read with ease and grace, a tale, poem, or essay by the family fireside, deserves to rank as one of the fine arts, because in an eminent degree it tends to refine the taste, improve the mind, and exalt the imagination.

There is an interesting reference to elocution in the autobiography of John Stuart Mill. He relates that when a youth he read Plato and Demosthenes in the original Greek aloud to his father; "but," he adds

"the particular attention which my father paid to elocution (in which his own excellence was remarkable) made this reading aloud to him a most painful task. Of all the things which he required me to do there was none which I did so constantly ill, or in which he so perpetually lost his temper with me. But though he reproached me when I read a sentence ill, he never, by reading it himself, showed me how it ought to be read."

Dr Guthrie, in his autobiography, has an equally pointed allusion to the importance of elocution. This eloquent preacher writes: "I had, when a student in Divinity, paid more than ordinary attention to the art of elocution, knowing how much of the effect produced on an audience depended on the manner as well as the matter; that, in point of fact, the matter is to the manner as the powder is to the ball. I had attended elocution classes winter after winter. There I learned to find out and correct many acquired and more or less awkward defects in gesture—to be in fact natural; to acquire a command over my voice so as to suit its force and emphasis to the sense, and to modulate it so as to express the feelings, whether of surprise or grief, indignation or pity. I had heard very indifferent discourses made forcible by a vigorous, and able ones reduced to feebleness, by a poor, pitiless delivery. I had read of the extraordinary pains Demosthenes and Cicero took to cultivate their manner and become masters of the art of elocution, and I knew how, by a masterly and natural use of this art, Whitfield could sway the crowds that gathered to hear him at early morn on the commons of London, as a breeze does the standing corn, making men at his pleasure weep or laugh by the way he pronounced *Mesopotamia*. Many have supposed that I owe any power I have of modulating my voice, and giving effect thereby to what I am delivering, to a musical ear. On the contrary I am, as they say in Scotland, 'timmer tuned'—have not a vestige even of the musical faculty, never knowing when people get off the tune but when they stick."

Elocution, combined with practice and the observation of physiological laws, will enable a speaker to control, modulate and economise his voice, so that it will last through the longest address without coaxing, suffering from hoarseness, fatigue, or what is called

CLERICAL SORE THROAT.

This malady is more common among clergymen than among any other class of speakers, and the principal causes of it are, excessive use of the voice on Sunday, and speaking in a monotonous and unnatural tone. Mr Spurgeon says, "Scarcely one man in a dozen in the pulpit talks like a man." Abbe Mullois remarks, "Everywhere else, men speak; they speak at the bar and the tribune; but they no longer speak in the pulpit, for there we only meet with a factitious and artificial language, and a false tone. This style of speaking is only tolerated in the church, because unfortunately it is so general there; elsewhere it would not be endured."

Mr Macready, the eminent tragedian, strongly condemns this affected style of speaking. "Relaxed throat," he says, "is usually caused, not so much by long or loud speaking, as by speaking in a feigned voice. The whole of a day's duty in a church is nothing, in point of labor, compared with the performance of one of Shakspeare's leading characters, nor, I should suppose, with any of the very great displays made by our leading statesmen in the Houses of Parliament, and I feel certain that the disorder which you designate 'clergyman's sore throat' is attributable generally to the mode of speaking, and not to the length of time or violence of effort that may be employed."

Dr Fenwick, in his treatise on "Diseases of the Throat and Lungs," remarks: "From what was stated respecting the physiology of the vocal chords, it will be evident that continued speaking in one tone is much more fatiguing than frequent alterations in the pitch of the voice, because by the former, one muscle or set of muscles is strained, while by the latter different muscles are brought into action, and thus relieve one another. In the same way, a man raising his arm at right angles to his body becomes fatigued in five or ten minutes, because only one set of muscles has to bear the weight; but these same muscles can work the whole day if their action is alternated with the action of others. Whenever, therefore, we hear a clergyman droning through the church service, and in the same manner and tone of voice reading, praying, and exhorting, we may be perfectly sure that he is giving ten times more labor to his vocal organs than is absolutely necessary."

Mr Spurgeon remarks on this subject: "In church and chapel alike, by far the majority of our preachers have a holy tone for Sundays. They have one voice for the parlor and bedroom, and quite another tone for the pulpit. When their gown is on how often does it prove to be the shroud of the man's true self! Do, in the name of humanity, cease *intoning* and take to rational speaking. There is a penalty attached to the breach of every law. If you wish to ruin your throats you can speedily do so. I believe it is by these hobbies of utterance that the larynx and lungs become delicate, and good men succumb to silence and the grave."

The more the voice is exercised in accordance with physiological law the stronger it becomes. If ministers preached oftener their throats and lungs would be less liable to disease. Dr Fenwick confirms this opinion. He says, "All the directions which have been laid down will, I believe, be ineffectual without regular daily practice of the voice. Nothing seems to have such a tendency to produce this disease as the occasional prolonged speaking, alternating with long intervals of rest, to which clergymen are more particularly subject. If a man, or any other animal, be intended for any unusual muscular exertion, he is regularly exercised in it day by day; and labor is thus rendered easy which otherwise it would be almost impossible to execute. But the generality of the clerical profession undergo a great amount of muscular exertion in the way of speaking only on one day of the week, whilst in the remaining six days they scarcely ever raise their voice above the usual pitch. Were a smith or a carpenter thus occasionally to undergo the fatigue connected with the exercise of his trade, he would not only be quite unfit for it, but he would lose the skill he had acquired. The example of the most celebrated orators the world has seen proves the advantage of regular and constant practice in speaking; and I would on this account most strongly recommend all persons subject to this complaint to read aloud once or twice a day, using the same pitch of voice as in the pulpit, and paying especial attention to the position of the chest and throat, and to clear and proper articulation of the words."

Henry Ward Beecher is of the same opinion. He says, "News boys show what out-of-door practice will do for

a man's lungs. What would a pale and feeble-speaking minister do, who can scarcely make his voice reach 200 auditors, if he were set to cry newspapers? Those New York newsboys stand at the head of a street and send their voice through it, as an athlete would roll a ball down an alley."

Those who would have strong voices must keep up their practice in speaking. When not lecturing they should be teaching.

Two causes of this malady have been already mentioned, namely, monotonous and excessive speaking. Other causes are impure air, sudden changes of temperature, and reading with the head bent down. The first symptoms of the disease are dryness and heat of the throat, the voice becoming husky and weak. The dryness may be alleviated by glycerine jujubes, or currant lozenges, and sips of cold water. Astringent lozenges are injurious. Dr Shulldham in his treatise entitled "*Clergyman's Sore Throat*," (1878), utters a warning against *Ipecacuhana* lozenges, and quotes these amusing old verses:—

Sitting in a shady grove,
With my Juliana,
Lozenges I gave my love—
Ipecacuhana.

Full twenty from the lozenge box
The imprudent nymph did pick ;
Then very gently sighing, said,
"My Damon I am sick!"

Mr Gladstone, in acknowledging a copy of Dr Shulldham's book, wrote to the author as follows:—"No part of the work surprised me more than your account of the various expedients resorted to by eminent singers. There, if anywhere, we might have anticipated something liked a fixed tradition. But it seems we have learned nothing from experience, and I myself can testify that even in this matter fashion prevails. Within my recollection an orange, or more than one, was alone, as a rule, resorted to by members of Parliament requiring aid. Now it is never used. When I have had very lengthened statements to make I have used what is called egg-flip—a glass of sherry beaten up with an egg.

I think it excellent, but I have much more faith in the egg than in the alcohol. I never think of employing it unless on the rare occasions when I have expected to go much beyond an hour. One strong reason for using something of the kind is the great exhaustion often consequent on protracted expectation and attention before speaking."

The best remedial agent for sore throat is water. Dr Trall, in his book on "The Bath," gives the following advice under the heading of "The Oral Bath : " "Pure water is the best medicine in the world for gargling the mouth in inflammatory affections. Holding water, tepid, cold, or warm, in the mouth, is good for swollen gums, hoarseness, toothache, etc. Relaxation, or falling of the uvula, quinsey, and diphtheria may be relieved by holding iced water or bits of ice in the mouth, and cold water applications around the throat." "Prevention is better than cure;" hence the importance of elocutionary training and the observation of hygienic laws.





THE ART OF BREATHING.

ALTHOUGH breathing "comes by nature," it must be regulated by art. Breathing performs the double purpose of purifying the blood and supplying vocal air. There is a wrong way as well as a right way of performing this simple and never-ceasing function of animal life. Breath should be inhaled by the nostrils when speaking, and as far as possible when singing. Catlin, the friend of the American Indians, in his curious book called, "Shut your Mouth," showed the healthiness and naturalness of breathing through the nose, which is the universal practice with the Indians. There is less liability to take cold by breathing through the nostrils. Breathing through the mouth is one cause of consumption. It is strange that Professor Huxley and other leading physiologists give no opinion as to the right mode of breathing.

We read in *Genesis* 2. 7, "The Lord God breathed into man's *nostrils* the breath of life." Job said, (27. 3) "The spirit of God is in my *nostrils*;" and *Isaiah* 2. 22, "Cease ye from man whose breath is in his *nostrils*." It is natural to keep the mouth closed; but the nasal passages are always open and cannot be closed by their own action. Breathing through the nostrils helps to purify and warm the air before it is received by the lungs.

Breathing is living. The strength or weakness of the breathing or lung power is one of the surest signs of health or disease. Ordinary breathing is involuntary, but it is under the control of the will. We are unconscious of breathing when the body is at rest; but during vigorous motion we become painfully conscious of its necessity by getting "out of breath." Running strengthens the breathing powers, and promotes cheerfulness. Experienced runners, singers, and speakers, are the best breathers, because they have studied the art of breathing.

A common fault with speakers is taking breath spasmodically and without method. Inspiration should be easy, for when the breath is drawn in violently, the vocal organs are irritated, and the breath is apt to be expelled as quickly as it was inhaled. That mode of managing the breath is best which will make it last longest. Breath should be taken quietly and frequently, that the lungs may not become exhausted. It is injurious to speak with the lungs empty; neither should they be over-inflated. Not that the lungs ever are actually empty. There is always some air left in the lungs which is called "residual air;" the air which passes in and out being called "tidal air."

Breathing impure air is the most frequent of the causes of premature death. Lecture rooms are seldom well ventilated, yet a constant and abundant supply of pure air is necessary not only for health but attention, for impure air soon makes an audience drowsy and inattentive. Breathing is the most frequent and vital of the human functions. A man can exist several days without food, but he cannot live many minutes without air. "Holding the breath" for even twenty seconds produces a feeling of "want of breath."

Respiration is divisible into three stages,—inspiration or breathing in; expiration, or breathing out; and the pause or state of rest. The organs of respiration are chiefly the chest or thorax, the windpipe or trachea, the diaphragm, and the lungs. Respiration is most active in youth. A child of five years breathes about twenty-six times in a minute; an adult fourteen to eighteen times. In extreme age, and in chest diseases, the breath becomes quicker as it gets weaker. Rapid walking raises the rate of respiration to about thirty per minute, running to seventy, and very violent efforts to 100. Deep inspirations bring more muscles into play than ordinary breathing; hence the value of active exercise.

Persons of small stature breathe more quickly and less deeply than taller people. In men respiration is deeper and less frequent than in women; the mechanism of respiration is also somewhat different in the two sexes. In men the diaphragm takes a larger share in the process of breathing, and the upper ribs move comparatively little; in women the reverse is

the case, respiration being more largely the result of the movement of the ribs. This is why tight lacing is so injurious to the health. Any kind of dress which impedes respiration is hurtful. The breathing capacity is greatest when standing erect. Corpulence, of course, diminishes the vital capacity.

The breathing power is diminished in sleep and under depressing influences. If the attention be directed to the act of breathing, the number of respirations is usually diminished; in other words thought and especially deep thought, causes a partial suspension of breathing. Dr Garth Wilkinson says, "Thought commences and corresponds with respiration. When a man entertains a long thought he draws a long breath; when he thinks quickly his breath vibrates with rapid alternations; when the tempest of anger shakes his mind his breath is tumultuous; when his soul is deep and tranquil, so is his respiration."

The author of that most interesting and instructive book "The Spiritual Columbus" (phonetic edition, pp. 20, 41) states that Swedenborg, the eminent seer, was subject to insensible breathings in infancy; that when praying, studying, and composing his more thoughtful works his breathing was tacit; that in intense thought it ceased for a time, and that sometimes for nearly an hour, when conversing with angels, he hardly breathed at all.

The poetic expression "thoughts that breathe," is founded upon physiological law. There is also a ratio between the number of respirations and the beats of the heart, the proportion being about one to four. "The expiratory motion," says Huxley, "helps the heart, inasmuch as its general result is to drive the blood the way the heart propels it."

The entrance and exit of the air through the tubes and cells of the body produces sounds called "respiratory murmurs," which may be heard by placing the ear to the chest, and more plainly with the stethoscope. These "murmurs" vary in health and disease. Perfect health cannot be enjoyed without active exercise daily in the open air. Those persons who cannot go out should exercise the limbs in various ways in-doors. The enjoyment of life depends greatly upon the energy of the respiratory functions.

It is estimated that a person of average lung capacity inhales from 20 to 30 cubic inches of air at each breath. The army regulations provide 1,200 cubic feet of space for each hospital patient. A person of moderate height and strength will breathe 20 cubic inches of air each time, and at 18 inspirations per minute this would make 360 cubic inches per minute, or 518,400 cubic inches (300 cubic feet) every 24 hours. The vital capacity of 200 cubic inches is supposed to equal a raising force of 300lbs. on the chest.

Bad air makes bad blood. Expired air is always impure, containing vapor, carbonic acid, and animal matter. Air once breathed loses about five per cent. of its life-giving oxygen, and gains five per cent. of deadly carbonic acid. Attention to diet will improve the respiratory organs. Huxley says, "The quantity of oxygen which disappears in proportion to the carbonic acid given out, is greatest in carnivorous, least in herbivorous animals,—greater in man living on a flesh diet, than when the same man is feeding on vegetable matters."

When the breath is stopped, as in drowning and choking, the result is asphyxia; the person grows black in the face and dies of convulsions. This results from two causes, deprivation of oxygen and accumulation of carbonic acid in the blood. The uneasiness and headache which result from breathing impure air come from the poisoning of the blood and the lowering of the vital energy.

NATURE'S RESPIRATOR.

DeQuincey, in his work entitled "Last Days of Emmanuel Kant," records the following incident in the life of the great German metaphysician:—"After dinner, Kant always went out for walking exercise; but on these occasions he never took any companion; partly, as I happen to know, for this very peculiar reason, that he wished to breathe exclusively through his nostrils, which he thought he could not do so well if he were obliged continually to open his mouth in conversation. His reason for this was, that the atmospheric air, being thus carried round by a longer circuit, and reaching the lungs therefore in a state of less rawness, and at a temperature somewhat higher, would be less apt to irritate them. By a steady perseverance in

this practice, which he recommended constantly to all his friends, he flattered himself with a long immunity from coughs, hoarseness, catarrhs, and all modes of pulmonary derangement : and the fact really was that these troublesome affections attacked him but very rarely. Indeed, I myself, by adopting only occasionally this rule, have found my own chest not nearly so liable as formerly to such attacks."

My next quotation is from Prof. Plumptre's excellent "Lectures on Elocution." The Professor's amusing narrative shows that the natural mode of breathing was once regarded, and actually paid for, as a "great secret," by people ignorant of physiology.

"Now, then, I come to a subject of paramount importance in every way—the right mode of managing the breath in speaking or reading. Nothing can be more hurtful to the pure quality of the voice, and injurious to the larynx and the lungs, than the habit of gasping in the air, without any system or method, by the open mouth. Take this as a golden rule that the breath should, not merely when reading or speaking—though then I hold it indispensable—but at all times, and under under all circumstances, be taken into the lungs *only through the nostrils*. I assure you most earnestly that if there be any tendency or weakness of the lungs or of the larynx, trachea or bronchial tubes, the observance of this rule is of vital importance to health ; nay, I am sure I am not going too far when I say it is in some extreme cases a matter almost of life or death. Believe me, that almost all the injury which clergymen and public speakers do themselves in the discharge of their duties in the church or on the platform, arises from this very common but most erroneous habit of gasping or pumping in the air through the open mouth.

"The habit of taking in the air only through the nostrils has very great and very many advantages, and I have also reason to know that this great but simple rule in respiration has not only been regarded in the light of a grand secret, but actually sold as such by some teachers of elocution under a promise—nay, in some cases under an oath—of secrecy, as if it were peculiar to themselves. I cannot do better here than read you a letter on the subject by my late friend, the Rev. A. S. Thelwall, who was the first appointed lecturer on public

reading and public speaking in this College :—‘ The importance of the habit of taking in the breath only through the nostrils cannot be well overrated ; but I beg leave to observe that though Mr Broster might make a great secret of it, and exact a promise, if not an oath, of secrecy, from those to whom he imparted it, the rule itself, for more than half a century, has been no secret. It was insisted upon by my late father, and imparted by him to all his pupils from the year 1802, when he first began to give instruction on elocution, really scientific, both by public lectures and by private lessons. I myself learned from him to form the habit at that early period, and I have adhered to it (and felt the very great advantage of so doing) ever since. I have imparted it to several of my brethren in private, and in my lectures at King’s College I have always given it great prominence ; and I have explained the importance of it very fully, on what every medical man would acknowledge to be scientific principles. Moreover, I have openly expressed my conviction that this was the rule, which (as a great secret and even under an oath of secrecy) was sold at a considerable price, not by Mr Broster only, but (as I understand) by more than one teacher of elocution besides. Some medical men have seen the importance of the same rule, and enjoined the strict observance of it upon their patients ; so that, in the medical profession, it has certainly been no secret.’

“ You notice here that Mr Thelwall speaks of this mode of conducting the process of respiration having for a long time been kept and sold as a secret by certain teachers of elocution. The late Rev. J. H. Howlett, who was for many years chaplain of Her Majesty’s chapel at Whitehall, published an admirable little work on clerical elocution, entitled ‘ Instructions on Reading the Liturgy,’ and in the preface to it, on page 21, occurs the following passage :—‘ A suggestion for diminishing the exhaustion produced by loud speaking, reading and preaching, has lately been brought into public notice, and is so very important that it ought to be made known to all who wish to acquire the best management of the voice, and it is this, *inhale always through the nostrils*, instead of through the open mouth. The breath when drawn through the mouth, absorbs the saliva and renders the palate and fauces dry and

clammy. This unpleasant effect is commonly felt on awaking in the morning by those who sleep with their mouths open, either through a cold in the head, peculiar position in bed, or through natural obstruction in the nostrils. In the case of the speaker, reader, or preacher, the dryness of the mouth renders more exertion necessary and increases the fatigue. The cause of this fact was for many years not duly noticed, and the knowledge of it was *the great secret* which became very profitable to a late eminent and successful teacher, who communicated it only under solemn promise that it would not be revealed.

"Mr Howlett was one of my old and valued friends, and gave me the history of the origin and transmission of this 'secret' in elocution, which as I have never yet seen it in print, may not be uninteresting to you.

"In the early part of the present century there was a very eminent tragedian of the name of George Frederick Cooke, who at one time seemed likely to be a formidable rival even of John Kemble himself. Among other qualifications for success in his profession, Cooke possessed a singularly powerful, melodious, and expressive voice, which even after great exertion on the stage, never showed any signs of hoarseness or symptoms of flagging, and this too, although it was notorious he led a life by no means characterised by prudence or temperance. Eventually, the scandal his irregular life created drove him to America, where he died. His conduct had alienated nearly all his old friends; but in his last illness he was attended and kindly cared for by a brother actor of the name of Broster. Cooke, shortly before his death, while lamenting his lack of means to leave any pecuniary bequest as a proof of his gratitude for all Broster's care and kindness, told him that he yet thought he could leave him something, which if well 'worked' would be the means of bringing him in a large remuneration. He then communicated to Broster the *secret*, telling him that he had found that by always carrying on respiration through the nostrils he avoided any sense of fatigue to the vocal organs, however arduous his performance, and believed it was the only means by which he had been able to preserve all the power and compass of his voice. He then advised Broster to return to England, and adopt the

profession of a teacher of elocution, and only communicate the *secret* to his pupils on the payment of a large fee and a solemn promise, if not an oath, that it should never be divulged by them. As soon as Cooke was dead Broster followed his friend's advice, came to this country, and announced himself 'Professor of Elocution.' He soon had a large *clientèle*, realised a handsome income, and eventually was enabled to retire upon an independence to the Isle of Wight, where he died. One of the students in my class here last year told me a curious circumstance connected with Broster, which I think will amuse you. My pupil said that he had been mentioning to a very old friend, the widow of a clergyman, the account I had given him of Broster and his success, when she said, 'Well, the next time you go to King's College you can tell your lecturer something more about Broster which he may not know. When my husband was a very young man, more than sixty years ago, and about to enter into holy orders, he went to Broster for the purpose of receiving from him lessons in elocution, when, before the *secret* was disclosed, Broster not only made him pay the heavy fee he demanded, and give the required pledge that it should never be revealed, but made him sign a bond that in the event of his ever becoming a Bishop he should pay a further fee of 100 guineas, and this was the course, Broster said, which he adopted with all his clerical pupils !'

"Shortly before his death, Broster imparted the *secret* to his friend, John Thelwall, who became a successful teacher of elocution. He communicated the same to his son, the late Rev Algernon Sidney Thelwall, who, on his father's death, carried on his profession, and who, as I told you, was the first lecturer on public reading and speaking ever appointed in this College. From the first session he lectured within these walls, he disclosed what was once guarded so rigidly to all his pupils freely and unreservedly, deeming, as he said, this mode of respiration to be so exceedingly important, not only as regarded elocution, but general health, that he desired to make it as widely known as possible. It was from Mr Thelwall that I first acquired it; and there is not a single advantage which he said would follow from adopting the practice that I cannot most heartily con-

firm. I was more than thirty years of age when Mr Thelwall communicated to me the once 'great secret.' Previous to that I was liable, especially in winter, to attacks of cold, sore throat, hoarseness, and sometimes a complete loss of voice. But since following Mr Thelwall's advice, and carrying on respiration as he directed, invariably by the nostrils, I can most truly say, although for about eleven months in the year I am using my voice morning, noon and night, I am never conscious of any sense of heat, dryness or fatigue in the vocal organs, and I scarcely, if ever, get the least cold, and never a cough; and all this I attribute entirely to my having been taught to use nature's respirator, the nostrils only, in the act of breathing."

Prof. Frobisher, the eminent teacher of elocution in New York, says, in his work on "Voice and Action:" "As soon as possible learn to breathe always through the nostrils instead of the mouth, as this process will never parch the throat or cause any irritation. This manner of breathing will dilate the nasal cavities, strengthen the muscles of the nostrils, keep the lungs perfectly healthy, and wonderfully improve the quality of the voice. Even when walking, especially if moving rapidly, learn to keep the mouth firmly shut, and breathe exclusively through the nostrils. Lung and even other diseases are brought on more frequently from an open mouth, particularly when sleeping, than from almost any other cause. By fixing the mind upon it with a determination to succeed, the habit of keeping the mouth shut can be acquired both for waking and sleeping hours; for the results of what is resolutely done in the one time will then unconsciously be carried into the other."

Serjeant Cox writes: "There is an art in breathing properly, and it consists in breathing through the nose and not through the mouth. The uses of breathing through the nose are many. The air is filtered in its passage by the bristles (*cilia*) that line the nostrils, and the particles of dust floating about are prevented from touching the sensitive organs of the throat, and you are saved many an inconvenient cough. The air travels a small, long and very warm tube before it reaches the windpipe, and thus its temperature is raised to that of the delicate membranes on which it there im-

pinges, and their irritation, possibly inflammation, is prevented. If you breathe through the mouth the air carries with it impurities that make you cough by their contact with the mucous membrane, while the cold irritates the sensitive organ and produces temporary inconvenience, and sometimes protracted illness. There is another result of breathing through the mouth peculiarly unpleasant to readers and speakers—drying of the lips, tongue and throat,—an effect produced also by nervousness, and which is the consequence of the contraction and closing of the ducts from the salivary glands. Accustom yourself, therefore, to breathe through the nostrils. Although a more lengthened process and requiring a longer pause, it is far less disagreeable to a listener than the gasps, followed often by a tickling and a cough, that are exhibited by a speaker who breathes through the mouth."

Having mentioned the curious work of Mr George Catlin, the celebrated traveler amongst the North American Indians, entitled, "Shut your Mouth and Save your Life," (Trübner and Co.) a desire has been expressed for an epitome of its contents, which I will now supply. The author says, in his introduction, "With the reading portion of the world it is generally known that I have devoted the greater part of my life in visiting the various races of North and South America. During those researches, observing the healthy condition and physical perfection of those people, in their primitive state, as contrasted with the deplorable mortality, the numerous diseases and deformities in civilized communities, I have been led to search for, and I believe to discover, the main cause leading to such different results.

"During my ethnographic labors among these wild people, I have visited 150 tribes, containing more than two millions of souls; and therefore have had, in all probability, more extensive opportunities than any other man living, of examining their sanitary system.

"Man is the most perfectly constructed of all animals, and consequently he can endure more; he can out-travel the horse, the dog, the ox, or any other animal; and he can fast longer. His natural life is said to be three-score-and-ten years, whilst its real average length, in civilised communities is but half equal to that of the brutes, whose natural term is not one third as long!

"This enormous disproportion might be attributed to some natural deficiency in the construction of man, were it not that we find him in some phases of savage life enjoying almost an equal exemption from disease and premature death with the brute creations; leading us to the irresistible conclusion that there is some lamentable fault yet overlooked in the sanitary economy of civilised life.

"Amongst the Tribe of Mandans, on the Upper Missouri, a Tribe of 2,000, and living entirely in their primitive state, I learned from the Chiefs that the death of a child under the age of ten years was a very unusual occurrence; and from an examination of the dead bodies in their cemetery, the statements made to me by the Chiefs were corroborated as to the unfrequency of the deaths of children. By a custom peculiar to this tribe, the skulls, when bleached are carefully preserved in large circles on the ground. Amongst several hundreds of these skulls I was forcibly struck with the almost incredibly small proportion of crania of children, and even more so with the almost unexceptional completeness and soundness (and total absence of malformation) of their beautiful sets of teeth, of all ages, which are scrupulously kept together by the lower jaws being attached to the other bones of the head. In this tribe of 2,000 there was not an instance of deformity. This tribe subsists chiefly on buffalo meat and maize, or Indian corn, which they raise to a considerable extent.

"Amongst two millions of these wild people whom I have visited, I never saw or heard of a hunchback (crooked spine) though my inquiries were made in every direction; nor did I ever see an idiot or lunatic amongst them, though I heard of some three or four during my travels, and perhaps of as many deaf and dumb.

"Some writers have assigned as the cause of the almost entire absence of mental and physical deformities amongst the American Indians, that they are in the habit of putting to death all who are thus affected. But this is an unfounded, unjust, and disgraceful assumption; on the contrary, in every one of the few cases of the kind which I have met or could hear of, these unfortunate creatures were protected with extraordinary sympathy, and guarded with superstitious care.

"From the bills of mortality we learn that in London

and every large town in England and on the Continent, on an average one half of the human race die before they reach the age of five years, and one half of the remainder die before they reach the age of twenty-five.

"I have been stimulated to search amongst the savage races for the cause of their exemption from disease, and the frightful results which the lists of civilised mortality show. This cause I believe to be the neglect to secure the vital advantages to be derived from quiet and natural sleep, the great physician and restorer of mankind. Man's cares and the fatigues of the day become a cause of daily disease, for which quiet sleep is the cure; and the all-wise Creator has so constructed him that his breathing lungs support him through that sleep like a perfect machine, regulating the digestion of the stomach and the circulation of the blood, and carrying repose to every limb. For the protection and healthy working of this machine through the hours of repose, man is furnished with nostrils intended for measuring and tempering the air that feeds this moving principle and fountain of life.

"I have seen a poor Indian woman in the wilderness pressing the lips of her child together as it falls asleep in its cradle in the open air; and I have seen tender mothers in civilised life covering the face of their infants, sleeping in over-heated rooms and gasping for breath.

"There is no animal excepting man that sleeps with his mouth open; and with mankind I believe the habit, which is not natural, is generally confined to civilized communities, where he is nurtured amidst enervating luxuries and unnatural warmth."

Mr Catlin points out that strong drink has had much to do in causing the decadence of the American Indians. He continues: "The physical formation of man affords proof that this modern custom of sleeping with open mouth is a habit against instinct, and that man was made, like the other animals, to sleep with his mouth shut, supplying the lungs with vital air through the nostrils, the natural channels. The North American Indians strictly adhere to nature's law in this respect, and show the beneficial results in their fine and manly forms, and exemption from mental and physical disease. The savage infant, like the offspring of the brute, breathing the natural and wholesome air, generally from instinct

closes its mouth during sleep ; and in all cases of exception the mother rigidly (and cruelly if necessary) enforces nature's laws in the manner explained, until the habit is fixed for life, of the importance of which she seems to be perfectly well aware. But when we turn to civilized life, with all its comforts, its luxuries, its science, and its medical skill, our pity is enlisted for the tender germs of humanity, brought forth and caressed in a smothered atmosphere which they can only breathe with their mouths wide open, thereby contracting a habit which is to shorten their days with the croup in infancy, or to turn their brains to idiocy or lunacy, and their spines to curvatures—or in manhood, their sleep to fatigue and the nightmare, and their lungs to premature decay.

“ If the habit of sleeping with the mouth open is so destructive to the human constitution, and is caused by sleeping in confined and overheated air, then mothers become the primary cause of the misery of their offspring, and therefore the world must look to them for the correction of the error. They should first be made acquainted with the fact that their infants do not require heated air, and that they had better sleep with their heads out of the window than under their mother's arms. Middle-aged and old people require more warmth than children, and to embrace their infants during the night is to subject them to the heat of their own bodies, added to that of feather beds and over-heated rooms, the relaxing effects of which have pitiable and fatal consequences.

“ Though the majority of civilised people are more or less addicted to the habit I am speaking of, comparatively few will admit that they are subject to it. They go to sleep and awake with their mouths shut, not knowing that the insidious enemy steals upon them in their sleep and does its work of death while they are unconscious of the evil. Few people can be convinced that they snore in their sleep, for the snoring is stopped when they are awake ; and so with breathing through the mouth (which is generally the cause of snoring) the moment that consciousness returns the mouth is closed. In natural and refreshing sleep man breathes but little air ; his pulse is low ; and in the most perfect state of repose he almost ceases to exist. This is necessary, and most wisely ordered, that his lungs as well as his

limbs may rest from the labor and excitement of the day.

"Too much sleep is often said to be destructive to health; but very few persons will sleep too much for their health provided they sleep in the right way. Unnatural sleep, which is irritating to the lungs and the nervous system, fails to afford that rest which sleep was intended to give, and the longer one lies in it the less will be the enjoyment and length of his life. Anyone awaking in the morning and finding by the dryness of his mouth that he has been sleeping with his mouth open, feels fatigued, and wishes to go to sleep again. There is no perfect sleep for man or brute with the mouth open; it is unnatural, and a strain upon the lungs, which the expression of the countenance and the nervous excitement plainly show.

"Lambs, which are nearly as tender as human infants, commence immediately after they are born to breathe the chilling air of March and April, both night and day, asleep and awake, which they are able to do because they breathe it in the way that Nature designed them to breathe. New-born infants in the savage tribes are exposed to nearly the same necessity, which they endure perfectly well; and there is no reason why the opposite extreme should be practised in the civilized world, entailing so much misfortune and misery on mankind.

"It requires no more than common sense to perceive that mankind, like all brute creations, should close their mouths when they close their eyes in sleep, and breathe through their nostrils, which were evidently made for that purpose; instead of dropping the under jaw and drawing an over-draught of cold air directly on the lungs through the mouth, and this in the middle of the night when the air is coldest, and the lungs least able to bear the shock.

"Those who have suffered with weakness of the lungs, or other diseases of the chest, need no proof of this fact, and those who are incredulous should take a candle in their hand and look at their friends asleep and snoring, with their eyes shut and their mouths wide open—the very pictures of distress, idiocy and death. [Here follow pictures of an open-mouthed snorer and a man placidly asleep with his mouth shut,

and there are other graphic and amusing illustrations in the book.]

"Whoever awaked out of a fit of the nightmare with his mouth strained open and dried to a husk, without being willing to admit the mischief that such a habit might be doing to his lungs, and consequently to every other organ of the system ?

"Who, like myself, has suffered from boyhood to middle-age everything but death from this enervating and unnatural habit, and then by a determined and uncompromising effort has thrown it off, and gained, as it were, a new lease of life and the enjoyment of rest, which has lasted me to an advanced age, through all exposures and privations, would not admit the mischief of its consequences ?' We are told that the breath of life was breathed into man's nostrils ; then why should he not continue to live by breathing it in the same manner ?"

A caution is then given against patent respirators, which tempt people to breathe through the mouth, and thus do them more harm than good.

"The mouth of man was made for the reception and mastication of food and other purposes ; but the nostrils, with their delicate and fibrous linings for purifying and warming the air in its passages, have been mysteriously constructed and designed to stand guard over the lungs, to measure the air and equalise its draughts during the hours of repose.

"The atmosphere is nowhere pure enough for man's breathing until it has passed through this refining process ; hence the imprudence and danger of admitting it in an unnatural way, in double quantities, upon the lungs, and charged with the surrounding epidemic or contagious infection.

"The impurities of the air which are arrested by the intricate organisation and mucous in the nose are thrown out again by the returning breath. The air which enters the lungs by the nostrils is as different from that which enters by the mouth as distilled water is different from that in an ordinary cistern or a frog-pond. The arresting and purifying process of the nose upon the atmosphere, with its poisonous ingredients, is not less important than that of the mouth which stops cherry stones and fish bones from entering the stomach.

"It is a known fact that man can inhale through his nose, for a certain time, mephitic air, in the bottom of a well without harm ; but if he opens his mouth to answer a question or calls for help while in that position, his lungs are closed and he expires. Most animals are able to inhale impure air for a considerable time without destruction of life, and no doubt solely from the fact that their respiration is through the nostrils, in which the poisonous effluvia are arrested.

"There are many mineral and vegetable poisons which can be inhaled by the nose without harm, but if taken through the mouth they destroy life. And so with poisonous reptiles and poisonous animals. The man who kills a rattlesnake and keeps his mouth shut receives no harm ; but if he inhales the poisonous effluvia through the mouth he becomes deadly sick, and in some instances death ensues.

"All persons when going to sleep should think, not of their business, nor of their riches or poverty, their pains or their pleasures, but of what are of infinitely greater importance to them, their lungs,—their best friends, that have kept them alive through the day, and from whose peaceful and quiet repose they are to look for happiness and strength during the toils of the following day. They should first recollect that their natural food is fresh air ; and next, that the channels prepared for the supply of that food are the nostrils, which are supplied with the means of purifying the food for the lungs, as the mouth is constructed to select and masticate food for the stomach. Our lungs should be put to rest as a fond mother lulls her infant to sleep ; they should be supplied with vital air, and protected in the natural use of it ; and for such care each successive day would repay in increased pleasures and enjoyment.

"The lungs and the stomach are too near neighbors not to be mutually affected by abuses offered to the one or the other ; they both have their natural food, and the natural and appropriate means prepared by which it is to be received. Air is the especial food of the lungs, and not of the stomach. He who sleeps with his mouth open draws cold air and its impurities into the stomach as well as into the lungs, and various diseases of the stomach are the consequence. Bread may almost as

well be taken into the lungs as cold air and wind into the stomach.

"A very great proportion of human diseases are attributed to the stomach, and are there met and treated; yet I believe they have a higher origin,—the lungs, upon the health and regular action of which the digestive as well as the respiratory and nervous systems depend; the moving, active principle of health, and life itself, are there; and whatever deranges the natural action at that fountain affects every function of the body.

"The stomach performs its indispensable but secondary part while the moving motive power is in healthy action, and no longer. Men can exist several days without food, and about as many minutes without the action of the lungs. Men habitually say they do not sleep well because there is something wrong with their stomach; when the truth may be that their stomachs are wrong because something is wrong in their sleep.

"Breathing through the mouth is injurious to the teeth. Among the brute creations, that seldom open their mouths except for taking food and drink, their teeth are protected from the air both day and night, and seldom decay; but man, who is a talking and a laughing animal, exposing his teeth to the air a great portion of the day, and oftentimes during the whole of the night, is very often toothless at middle age. It is the suppression of saliva, with dryness of the mouth, and an unnatural current of cold air across the teeth and gums during the hours of sleep, that produces malformation of the teeth, toothache, *tic douloureux*, with the premature decay and loss of the teeth which are so lamentably prevalent in the civilized world.

"The American Indians call the civilized races 'pale-faces' and 'black-mouths.' To understand the full force of these expressions, it is necessary to live awhile among savage races and then return to civilized life. A long familiarity with red faces and closed mouths explains to us the horror which a savage has of a 'pale-face,' and his disgust with the expression of open and black mouths. Of a party of fourteen Iowa Indians who visited London some years ago, there was one whose name was *Wash-ke-mon-ye* (the fast dancer). He was a great droll and something of a critic. I asked

him one day how he liked the white people. He replied, 'Well, white man—suppose—mouth shut, putty coot (pretty good), mouth open, no coot—me no like um, not much.' This reply created a smile among the party, and the chief informed me that one of the most striking peculiarities which all Indian tribes discovered among the white people was the derangement and absence of their teeth, which they believed were destroyed by the number of lies that passed over them!

"At the age of thirty-four years (after devoting myself to the dry and tedious study of the Law for three years, and to the practice of it for three years more; and after that to the still more confining practice of miniature and portrait painting for eight years), I penetrated the vast wilderness with my canvas and brushes. At that period I was exceedingly feeble, which I attributed to my sedentary occupation, but which many of my friends and my physician believed to be disease of the lungs. My enthusiastic researches carried me into solitudes so remote that beds and bedchambers with fixed air became matters of impossibility; and I was brought to the necessity of sleeping in canoes or hammocks, or upon the banks of the rivers, between a couple of buffalo skins spread upon the grass, and breathed the chilly air of dewy and foggy nights. Then commenced a struggle of no ordinary kind between the fixed determination I had made to accomplish my new ambition, and the daily and hourly pains I was suffering. I had been too tenderly caressed in my infancy by an affectionate mother, who allowed me to grow up in the abominable custom of sleeping, much of my time, with my mouth wide open; which practice I thoughtlessly carried into manhood; with nightmare and snoring; and at last (as I discovered just in time) to the banks of the Missouri, where I was nightly drawing the deadly draughts of cold air, with all its poisonous malaria, through my mouth into my lungs. Waking many times in the night and finding myself in this painful condition, and suffering during the succeeding day with pain and inflammation (and sometimes bleeding) of the lungs, I became fully convinced of the danger of the habit, and resolved to overcome it, which I eventually did, but only by sternness of resolution and perseverance, and determination through the day to

keep my teeth and my lips firmly closed except when it was necessary to open them, and strengthening this determination, as a matter of life or death, at the last moment of consciousness, while entering into sleep. At length I completely conquered the insidious enemy that was nightly attacking me in my helpless position, and evidently fast hurrying me to the grave. Gaining strength, I continued natural respiration during the hours of sleep in my subsequent years of exposure in the wilderness, and have done so to the present time, when I find myself stronger and freer from aches and pains, and enjoying better health than at any previous period of my life.

“Resolve, my young readers, at every moment of your waking hours, (except when it is necessary to open them), to keep your lips and teeth firmly pressed together. This habit will prepare you to meet more calmly the usual excitements of life, and you will find the habit extend to your sleeping hours and effectually prevent, or correct, the disgusting and dangerous practice of sleeping with the mouth open. Keep your mouth shut when you read silently, when you write, when you listen, when you are in pain, when you are walking, when you are running, when you are riding, and by all means when you are angry. Every person will find an improvement in health and enjoyment from attention to this advice. The habit against which I am contending, when long contracted, I am fully aware is a difficult one to correct, but when you think seriously of its importance you will make your resolutions so strong, and keep them with such fixed and determined perseverance, that you will be sure to succeed in the end. If you charge your minds during the day sufficiently strong with any event which is to happen in the middle of the night, you are sure to wake at, or near, the time; and if so, and your minds dwell with sufficient attention on the importance of this subject during the day, and you close your eyes and your teeth at the same time, carrying this determination into your sleep, there will be a strong monitor during your rest that your mouth must be shut; and the benefits you will feel during the following day, from even a partial success, will encourage you to persevere, until at last, the grand and important object will be accomplished.

“Man’s life, in a certain sense, may be said to be in

his own hands. His body is always closely invested by disease and death. When awake, he is strong, and able to contend with and keep out his enemies; but when he is asleep he is weak, and if the front door of his house be left open, thieves and robbers are sure to walk in. Mothers should be looked to as the first and principal correcters of this habit. Every physician should advise his patients; and in every boarding school, hospital and barracks, the teachers and officers should make their nightly and hourly rounds to put a stop to so unnatural, disgusting, and dangerous a habit. There is an old proverb among the Indians to this effect: 'My son, if you would be wise, open first your eyes, your ears next, and last of all your mouth, that your words may be words of wisdom, and that you give no advantage to your adversary.' This advice might be adopted with good effect in civilized life. I have seen thousands of Indian women giving the breast to their infants, and never knew one omit to close the infant's mouth after withdrawing the nipple. But how seldom do we see this done in civilized life. Thus infants are taught to sleep with their mouths open. This habit is one cause of stuttering. During my travels among the Indians I never met or heard of a stuttering Indian. Their lips and teeth are habitually and firmly closed; their articulation is prompt and their words are clearly spoken.

"If I had a million of dollars to give, to do the best charity I could with, I would invest it in four millions of these little books, and bequeathe them to the mothers of the poor and the rich in all countries."

MANAGEMENT OF THE BREATH.

Effective elocution, or "speaking out" is impossible without an abundant supply of breath, and also skill in its management, for there cannot be command of the voice without command of the breath. It is a matter of the highest importance to sustain the voice with evenness, which can only be effected by the proper management of the breath both in inspiration and expiration. Speaking power depends upon the capacity of the lungs in the first place, and next upon controlling respiration so as to make the breath last as long as possible.

Sufficient has been said upon the necessity of breathing through the nose and not by the mouth. It may be added that it is possible to breathe through the nose when speaking, without entirely closing the mouth. This is done by raising the tongue to the palate so as to stop the passage of the air through the gullet, at the same time drawing in air silently through the nostrils.

Effective speaking depends more upon the management of the breath, than upon its quantity. It is most important not to waste any breath. As soon as the lungs are filled, speech should begin immediately the mouth is opened. Inexperienced speakers often allow a considerable volume of air to escape before commencing to speak. This not only wastes the breath and increases the fatigue of speaking, but it injures the tone of the voice and enfeebles pronunciation.

In ordinary breathing, the air leaves the lungs as quickly as it enters them. In public speaking emission of the breath must be skillfully controlled, in order that the quantity expended upon each word may be lessened as much as possible. It is surprising what powerful effects can be produced by a gentle stream of breath when its emission is duly regulated. A practised speaker can utter forty words in a loud tone, occupying fifteen seconds, without taking breath. But as pauses must be frequently made for rhetorical effect, a fresh supply of breath should be taken for every ten or a dozen words.

The expressiveness no less than the power of speech is influenced by judicious regulation of the breath. When respiration is not under control, the speaker comes to the end of his breath before reaching the end of the sentence, and an awkward pause has to be made to take breath. Daily practice in reading and speaking aloud will impart strength to the lungs, power and sweetness to the voice, correct pronunciation and articulation, and the capacity of husbanding the breath.

PUNCTUATION AND PAUSES.

Punctuation is the art by which written and printed compositions are divided into sentences and parts of sentences by marks called "stops," ranging from the comma or shortest pause, to the full stop or period,

which marks the end of a sentence. Besides this punctuation of our grammars, there is what has been aptly termed "rhetorical punctuation," which subdivides for the taste, judgment and ear. Rhetorical punctuation is concerned more with the proper place for pauses than with their duration. The situation and length of the pause must generally be determined by the sense.

The seven stops ordinarily employed are, the comma (,), semi-colon (;), colon (:), period (.), exclamation (!), interrogation (?), and dash (—). The school-book direction to "count one for a comma, two for a colon," and so on, is misleading and indefinite, and produces a monotonous and mechanical style of reading. Sheridan says, "Nothing has contributed so much, and so universally, to the corruption of delivery, as the bad use which has been made of punctuation, by introducing artificial tones into sentences to the exclusion of the natural."

Although systematic punctuation is a comparatively modern art it was not unknown to the ancients. Mention is made of the subject by Aristotle; and Jerome, in the fourth century, attended to the punctuation of the sacred books which he revised. The earliest attempt at a system of punctuation is attributed to Aristophanes, the grammarian, of Alexandria, B.C. 230. Punctuation was imperfectly understood and practised until the close of the fifteenth century, when the Venetian printers, the learned Manutii, increased the number of signs and established the rules which have been generally adopted. Legal documents, however, still remain unpunctuated; one reason assigned for this omission is that opposing parties to a suit are thereby able to adopt the interpretation which favors their side.

"Mind your stops," is an injunction too often disregarded by writers as well as readers. As the rules of punctuation are not absolute and imperative, authors often use their stops in a random and eccentric way that is very perplexing to printers and proof-readers. Dr Rush, in his learned treatise on the "Voice," uses an extra stop called a "double comma" to mark the pause between the comma and the semicolon, and as a substitute for the dash. The insertion of unnecessary stops, or what is called a "stiff" punctuation, is a hindrance rather than a help in reading.

A perfect system of punctuation would provide a stop for every pause of the voice ; but this is not desirable or possible ; and the reader must consequently learn to pause at times where there are no stops. The following passage supplies an illustration :—

Will all great Neptune's ocean wash this blood
Clean from my hand? No ; this my hand will rather
The multitudinous sea incarnadine,
Making the green one red.

In the last line of this passage from "Macbeth" a pause after the word "green" is indispensable to the sense.

Pauses are regulated more by the sense and the emphasis than by stops. It is an improving practice to copy passages as reading exercises without stops, in order that the sense alone may indicate the proper pauses.

Pauses must often be made where there are no stops. The following sentence contains no stop, for its grammatical construction needs none, yet rhetorical pauses are necessary in reading it : "There can be no higher motive in the human mind and heart than to labor for the good of mankind in the endeavor to bring about a practical realization of the Biblical injunction that man should do unto man as he would be done by." The fact is that punctuation was not fashioned from the art of speaking, but originated in the rules of grammar ; consequently every reader must punctuate for pauses himself, determining by study the requisite number and length of the pauses, in which he will be guided by the meaning of the words, the sense of fitness, and the capacity of the lungs.

Mr David Charles Bell says, "Grammatical punctuation marks to the eye the different divisions which the construction requires ; rhetorical punctuation subdivides for the judgment and the ear ; considering pauses only as adjuncts to distinct and expressive delivery."

The division of the Holy Scriptures into verses is useful for reference, but the arrangement is occasionally detrimental to correct reading, causing children and uneducated adults to regard the end of a verse as a place where a full stop ought always to be made. In some instances Biblical narratives that should be con-

tinuous are separated by chapters, as in *Genesis* 44, 45, and *Acts* 21, 22.

There is no feature of elocution which is capable of more effective use than the pause. To hurry on, phrase after phrase, without allowing time to breathe is not only disagreeable to the hearers but injurious to the lungs of the speaker. The effect of many sentences is spoiled, and the sense obscured, by the breath being taken at the wrong place. It is a mistake to imagine that the breath should be taken only at the end of a sentence. It is equally a mistake to suppose that breath should be taken at every stop. To read and speak effectively a pause should be made every five or six words. Professor Day says, "No precise and invariable rules can be given for employment of the pause. There are, however, two principles founded in nature which are ever to be observed. The first is that the pause should ever be proportionate to quantity. The second is that words should be separated by longer pauses than the syllables of the same word; and groups of words expressing single thoughts should be separated by longer pauses than the single words composing those groups. Further, complete sentences should be more separated than subordinate propositions, and complete strains of thought than sentences."

Mr Thelwall, the elocutionist, used to say, "Never be afraid of pauses. Rest assured that the hearer needs a due proportion of pause in order to hear with ease and comfort; just as much as a speaker does in order to speak with comfort and to manage his breath." Professor Plumptre says:—"Pauses in reading and public discourse must be formed upon the manner in which we utter ourselves in ordinary, sensible conversation, and not upon the stiff artificial manner which we acquire from reading books according to the common punctuation. It will not be sufficient to attend to the points used in printing; for these are far from marking all the pauses which ought to be made in speaking. To render pauses pleasant and expressive they must not only be made in the right place, but also be accompanied with a proper tone of voice."

A pause may be made with good effect both before and after something is said upon which it is desired to fix special attention. Such pauses have the same effect

as strong emphasis, and should not be repeated too often, because the pause excites expectation; and if the ideas or statements which follow are not equal to the expectation raised, the auditors are disappointed. Garrick's wonderful skill in suspending the voice is thus amusingly described by Sterne:—

"And how did Garrick speak the soliloquy last night?" "Oh, against all rule, my lord, most ungrammatically! Betwixt the substantive and the adjective, which should agree together in number, case, and gender, he made a breach thus,—stopping as if the point wanted settling; and betwixt the nominative case, which your lordship knows should govern the verb, he suspended his voice in the epilogue a dozen times, three seconds and three-fifths by a stop watch, my lord, each time."—"Admirable grammarian!—But in suspending his voice was the sense suspended likewise? Did no expression of attitude or countenance fill up the chasm? Was the eye silent? Did you narrowly look?"—"I looked only at the stop watch, my lord."—"Excellent observer!"

Sometimes a telling effect may be produced by uttering several words in succession rapidly without pausing, in which case the lungs must be first filled. It is also highly effective to make a pause at every word in some passages. A pause should be made before and after a parenthesis, and the parenthesis should generally be pronounced in a lower pitch of voice than the context.

LOUDNESS.

This term may be divided into the words loud, soft, strong, and weak, corresponding to forte and piano in music. Loudness is not synonymous with force and expressiveness; nevertheless strength of voice is an important aid to elocutionary effect. The Rev. Dr Beecher, father of Henry Ward Beecher, was returning from church one Sunday, when he remarked to his celebrated son, who relates the anecdote, "It seems to me I never made a worse sermon than I did this morning." "Why, father, I never heard you preach so loud in all my life." "That's just it, I always holloa when I have nothing to say!"

To acquire force of voice it is necessary to read aloud

daily, beginning with a moderate degree of power and gradually increasing loudness upon each repetition of the passage until the maximum of loudness is attained, but stopping before the voice is fatigued. The loudness of speech should be proportionate to the subject matter, the size of the room and audience, etc. The vocal power necessary to fill a building depends upon its shape, the degree of heat, and the quantity of woollen and other sound-absorbing materials. The reason that hot rooms are difficult to speak in is because heat is a bad conductor of sound.

Care must be taken not to raise the *pitch* of the voice instead of increasing its power. Over-exertion of the voice injures its tone, and may cause ulceration of the throat. Moreover violent vocal exertions are not pleasant to an audience of taste.

Dr Darwin, in his work on the "Expression of the Emotions in Man and Animals," says, "The character of the human voice under the influence of various emotions has been discussed by Mr Herbert Spencer in his interesting Essay on Music. He clearly shows that the voice alters much under different conditions in loudness and quality. No one can listen to an eloquent orator or preacher without being struck with the truth of Mr Spencer's remark. He attempts to explain it on the 'general law that the feeling is a stimulus to muscular action.' It may be admitted that the voice is affected through this law; but the explanation appears to me too general and vague to throw much light on the various differences, with the exception of that of loudness, between ordinary speech and emotional speech or song. That the pitch of the voice bears some relation to certain states of feeling is tolerably clear."

The force of the voice cannot be regulated by rule, but must be influenced and controlled by the judgment, feelings and emotions. When the idea of distance and force has to be pictured, the voice naturally rises in pitch and power, as in the Miltonic speech of Satan, introduced by the words,

He called so loud

That all the hollow vault of hell resounded.

The indication of nearness, on the contrary, is expressed by an abatement of vocal force. Dr Rush says, "Secrecy muffles itself against discovery by the whisper;

and Doubt cunningly subdues his voice. Certainty is positive, distinct and forcible. Anger, Hate and Revenge declare themselves with energy. All thoughts and passions unbecoming and disgraceful smother the voice. Joy is loud. Pain, Fear and Terror are forcible in their expression.

Loudness is oftener required in outdoor than in indoor speaking. Outdoor speaking is the most exhausting, especially to untrained speakers. During the old "nomination" days, when hustings speeches had to be made by movers, seconders, and supporters, and by Parliamentary candidates themselves, amidst the wildest uproar, even strength of lungs did not protect the unfortunate speakers from hoarseness. Under more favorable circumstances outdoor speaking has its advantages, and my experience induces me to recommend it as healthy and exhilarating and a sure way of strengthening the voice.

ACCENT.

Sheridan calls accent the "very essence of words, as articulation is the essence of syllables." Without accent, English speech would be a monotonous succession of syllables. Much of the force of our language is due to its emphatic accentuation. Accent imparts to speech the quality which Shakspere indicates by the word "trippingly." Accent is to speech what light and shade are to a painting.

Accent is a certain stress or impulse of the voice upon a particular syllable, which gives it prominence. It is marked thus, *bódy*, *háppy*; *repúte*, *inféct*. In derivatives accent is sometimes shifted to another syllable, thus *repúte* becomes *réputable*; *áutumn*, *autúmnal*. The term "accent" is also applied to a style of speaking, as a "provincial accent," a "foreign accent."

Accent is fixed by custom. It is an important and difficult part of pronunciation to discover the right accent of every word. Not only has each word of more than one syllable an accented syllable, but in words of many syllables there are one or two secondary or subordinate accents, as in the words *unpremeditated*, *incomprehensibility*. A few words, such as *amen*, *farewell*, *blackguard*, have no sensible accent, both syllables being equally emphatic. Max Müller truly says that a wrongly-placed accent alters a word into

another word, and that no one can think of a *cónsonant* on hearing *consónant*.

Sheridan thus deprecates disregard of accent :—
“Many persons, when they read or speak in public, transgress the rules of accent, from the mistaken notion that it adds to the pomp and solemnity of public declamation, in which they think everything ought to be different from private discourse. This has been chiefly the vice of the stage, and has given rise to what is commonly called theatrical declamation, in opposition to that of the natural kind. It arises from dwelling upon syllables that are unaccented, through a notion that it makes the words more stately. Shakspeare complained of this fault in the advice to the players given by Hamlet, ‘Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue : but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines.’”

EMPHASIS.

Emphasis cannot exist without accent, for the emphatic is always the accented syllable ; yet emphasis is more than accent. Accent applies to single words ; emphasis takes effect in sentences. Accent is fixed ; emphasis is variable. Accent does not influence the tone, emphasis does. Emphasis is to speech what color is to a picture. By means of varied degrees of emphasis, aided by inflections, modulations of the voice, etc., the meaning of the longest and most involved sentences can be made clear and intelligible. Dr Enfield says that speech without emphasis is a “stupid monotony.”

The most important words in a sentence, namely the nouns and verbs, require the most emphasis, the degree or amount being regulated by the sense of the composition and the judgment of the speaker. The meaning of the simplest sentences can be influenced and varied by emphasis. In this short sentence, “Will you walk to town to-day ?” the question will assume a different significance according as the words “walk,” “town,” “day” are respectively emphasized. If emphasis thus affects the sense in trifling matters, how great must be its influence in discourses upon important subjects !

Guidance to the proper use of emphasis must be

sought in the meaning and spirit of the language, care being taken not to emphasize unimportant words, nor to emphasize any words unduly. No part of elocution is more likely to be abused and overdone than emphasis. When emphasis is placed upon too many words the expression is lost, and that which is done to avoid monotony only conduces to it, and makes speaking the more wearisome. Emphasis is effort, and art is required to conceal effort. An excessively emphatic delivery is painful because it is a continual straining after effect. Accomplished readers, speakers and actors are known by their delicate discrimination in apportioning emphasis. Shakspeare's advice cannot be improved upon, "Let your own discretion be your tutor."

The two principal directions to be observed in the use of emphasis are, first, emphasize the right words; and secondly, give the right amount of emphasis and the right inflection of the voice to each word. Probably no reader would mistake the emphatic word in Nathan's reply to David, "*Thou* art the man."

The soul of speaking is variety of expression. No two words in a sentence require precisely the same amount of emphasis. To illustrate this, passages may be read aloud, first without any emphasis and next with an equally strong emphasis upon each word; and in both cases the effect will be laughable.

It is impossible to represent degrees of emphasis to the eye. Emphasized words are not necessarily loud, but their tone is generally prolonged and made peculiarly expressive. There is much scope for diversity of emphasis in the following lines:—

Portia : Then must the Jew be merciful.

Shylock : On what *compulsion* must I ?

Portia : The *quality* of *mercy* is not *strained*.

The following passage from Milton—which has been aptly applied to the invention of Phonography—affords another good exercise in the art of emphasis:—

The invention all admired,⁽¹⁾ and *each* how *he*
To be the inventor *missed*, so *easy* it seemed
Once found, which yet unfound, most would have thought
Impossible.

1. The word "admired" here expresses its old meaning of "wondered at."

The leading idea or word should receive the strongest emphasis. Take an illustration from Satan's speech on entering the infernal regions :—

Receive thy new possessor, one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself,
Can make a heaven of hell, a hell of heaven.

In the second line "place" is the emphatic word. The same word occurs in the third line, and then receives a secondary emphasis, the preceding word "own" requiring the primary emphasis.

The necessity for a special emphasis upon certain words is obvious in this dialogue between Bassanio and Portia in the "Merchant of Venice :"

Bassanio : Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted but the ring,
You would abate the strength of your displeasure.
Portia : If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honor to retain the ring,
You would not then have parted with the ring.

In the repetition of emphasis with progressive force, the voice must be raised higher each time ; thus :

You blocks ! you stones ! you worse than useless things !

There is both a rising and a falling emphasis. The latter is illustrated in this passage :—

So frowned the mighty combatants, that hell
Grew darker at the frown.

Dr Rush devotes no less than forty octavo pages to the subject of emphasis, of which he enumerates twenty-seven different kinds, such as emphasis of quality, of force, of stress, of pitch, etc.

Emphasis is so much more important than accent that the customary seat of the latter is changed when the claims of emphasis require it. Thus in the phrase, "Neither justice nor injustice," the accent on the word "injustice" is shifted to the first syllable in order the more forcibly to contrast it with "justice."

INFLECTION.

Nearly allied to emphasis is inflection, or the rise and fall of the voice, sliding, as it were, from one note to another. In animated conversation the inflections are very varied and generally quite natural. The rising inflection calls attention to what is to follow, and indicates suspense. The falling inflection expresses completeness of statement, as when stating matters of conviction and assertion. Inflections are both simple and compound; the latter combining both the rising and falling, or the reverse. Serjeant Cox says, "The right use of inflection is one of the most subtle ingredients in the art of speaking. It gives spirit and meaning to the words. The voice when raised at some fitting moment sends the thought straight into the listener's mind. Judiciously lowered it touches the emotions. There is no fixed rule either for raising or dropping the voice. A vague notion prevails that punctuation has something to do with it; that you ought to lower the voice at the end of a sentence. This is a grievous error, and so common as to be almost a national fault. The English usually drop their voices at the end of a sentence. Other nations, the French especially, usually raise it. In other words, we talk with the downward inflection, and they with the upward inflection. The consequence is that their conversation appears much more lively, and their talk is more readily intelligible to a foreigner than is ours. The last words of an Englishman's sentences are often unintelligible because his voice falls until it dies away in a sort of guttural murmuring. As we talk, so too often do we read. We drop the voice at the end of every sentence, beginning the next sentence some half-a-dozen notes higher and several degrees louder. Now the art of reading requires just the reverse of this. Instead of lowering the voice at the end of a sentence, the general rule should be to keep it up, and even slightly to raise it. Thus it is that the attention of the audience is sustained, and a liveliness is imparted to the discourse. I remember once being at a rehearsal at Drury-lane with one of our great actors. I expressed surprise that he did not speak louder, as it seemed to me that his voice was not raised much beyond that of ordinary conversation; yet it filled

the house and came back to us. 'If I were to speak twice as loud,' he said, 'I should not be heard half so well. To be heard by a large audience you have only to speak slowly, to articulate distinctly, and to raise the voice at the end of every sentence.'"

Professor Plumptre says, "So important is the right use of the inflections that the moment they are neglected our reading and speaking become expressionless and monotonous; and if they are misemployed, cultivated taste is not only offended, but the meaning of the sentence is often destroyed. If the sense of a passage should require the rising inflection on any particular word, variety and melody demand the falling inflection on one of the preceding or following words; and on the contrary, if the falling inflection be required on any particular word, some other word almost always demands the rising inflection; so that, as a general rule, these two inflections of the voice equally alternate."

We have heard the verse (*Mark* 4. 21) "Is a candle brought to be put under a bushel or under a bed, and not to be set on a candlestick?" so read that the hearer must infer that the candle is intended to be put in *one* of the two places first mentioned, and is *not* to be put on a candlestick. This wrong meaning was imparted to the words merely by reading "bushel" with the rising inflection of the voice, and "bed" and "candlestick" with the falling inflection. The rising tone of the voice should be employed on each of the three words, in accordance with the general rule that a question asked by a verb ends with the rising inflection. Thus read, the meaning of the words is seen to be that the candle is not to be put in either of the two places first mentioned, but is to be put on a candlestick.





CULTURE OF THE VOICE.

ONE object of these "Hints" being to indicate how public speaking may be made effective, heathful and melodious, a few thoughts on the "culture of the voice" will not be out of place.

Mr John Hullah, in his treatise on the "Cultivation of the Speaking Voice," says :—"The Anglo-Saxon race are less gifted vocally—have the vocal apparatus naturally in less perfection, and artificially in worse order—than any other variety of Indo-Europeans. The number of English speakers who can, without too evident effort and for any length of time, fill our largest interiors, or make themselves audible and intelligible at an open-air meeting, is as small as the number of English singers who can hold their own against a modern orchestra, or make their presence felt in every part of the Crystal Palace transept. Even in rooms of moderate size and in common conversation, no people utter their words so imperfectly and with such an absence of charm as our countrymen. As a rule, our speech is wanting both in resonance and distinctness. We reduce to a minimum the sonority of our vowels, and omit or amalgamate with one another half of our consonants. Incompetent readers, slovenly speakers, and illiterate singers, are of course ready at all times to shift the responsibility of their shortcomings from themselves to the language which they habitually disfigure or misrepresent. The tools of bad workmen are proverbially in fault. A careful and impartial comparison of modern European languages must invariably result in the conviction that, in sonority, only one [Italian] surpasses, and only two or three equal, our own. English passages without number might be collected which for euphony it would be hard to equal, and impossible to surpass, in any other living tongue."

The substance of the above sweeping charge—in which there is more truth than exaggeration—amounts to this, that the English people have a superb language which they speak abominably. Readers of the *Phonetic Journal* know that one of the main causes of this imperfection of speech is the unphonetic representation of our language. But our concern at present is with the management and cultivation of the voice, and not the best mode of representing it.

Those who would excel in speaking must undergo a special training. Vocalists do not venture before the public until they have been trained to sing; but there are plenty of public speakers who have never given the subject of the proper formation and delivery of the voice a moment's consideration. Few persons have any conception of the force and beauty of which the speaking voice is capable. Even the foremost of our public speakers have had little or no preliminary vocal training. Cobden, Bright, and Gladstone were called to the platform by the exigencies of the times, and their excellence as speakers came from public practice only. All the better for the commonwealth that conscience, not the love of fame, inspired them; at the same time vocal training would have enabled them to speak with less labor, and probably with greater effect.

Daily exercise of the voice is essential in keeping it in working condition. Mr Bright gets hoarse now because he speaks so seldom. When he addressed large audiences almost daily, during the agitation against the corn laws, his voice was as clear as a bell, and rang through the largest hall like a trumpet. The art of speaking, like the art of singing, is maintained in the way it is attained, namely, by daily exercise.

I lay stress upon the cultivation of the speaking voice from the conviction that the battle against bad laws and evil practices will more and more devolve on the human voice. Books alone will not move the world or reform abuses. The Word of God would have been comparatively a dead letter without its myriads of earnest and eloquent expounders.

Speaking, to be effective, must be emotional as well as logical. Logic may convince the intellect, but the heart has to be melted and fired by feeling. When the people of Judæa said of Jesus, "Never man spake like this

man," they implied that his voice was as earnest and musical as his words were wise.

The mechanism of the voice has already been described. The principal vocal organs are the lungs or bellows, from which a current of air is sent through the windpipe, and by means of the larynx and the vocal chords—a wonderful yet simple apparatus—and with the aid of the pharynx, the mouth, and the nose, an extraordinary variety of sounds can be produced.

The capacity and healthiness of the lungs gives force to the voice; its volume depends greatly on the use of the pharynx; while the penetrating power of the voice is due to the mode of its production and utterance. The strength of the lungs can be increased to an indefinite extent by constant and judicious exercise, and their action may be made effective by acquiring the art of taking breath at proper intervals and in the right way. Professor Willis, who contrived to imitate the vocal mechanism, found that by changing the form of the vocal cavity, "the various qualities of the human voice in speech may be so nearly imparted to the sound which the imitative larynx is producing, as plainly to show that there is no necessity for seeking any power of altering the quality of the notes in the larynx itself. This then may be considered as merely an instrument for producing certain musical notes, which are afterwards to be converted into vowels, liquids, etc., by the proper changes of form in the superior cavity. We may remark, too, an essential difference between the vocal mechanism and our ordinary musical wind-instruments, which are generally made up of some vibrating mouthpiece to generate the note, and an attached cavity or pipe to govern and augment its tone, each instrument having its peculiar quality; whereas the attached cavity in the vocal machine is capable not only of governing and improving the musical quality of the note, but also of imparting to it all manner of various qualities, the numerous vowels and liquids of speech, and also the perfect mimicry of the peculiar sounds of nearly all animals and musical instruments."

The human voice is inimitable by any instrument, the nearest approach being the *vox humana* stop of the organ—but many wind instruments are imitable by the human voice. I have also heard amusing and accurate

imitations by human beings of crowing, barking, buzzing, sawing, drawing corks, and other ventriloquial illusions.

Commenting upon the observations of Professor Willis, Mr Hullah remarks:—"Thus then we are led to a very satisfactory and encouraging conclusion: that, of the four properties of the voice—intensity, compass, flexibility, and *timbre* [quality], incomparably the most important, *timbre*, depends not on the lungs, windpipe, or larynx—occult organs over which we have little direct control—but almost exclusively on the disposition of that portion of the vocal mechanism which is most open to observation and most obedient to the will. It is to the relative position of the constituent parts of the variable cavity—the tongue, the uvula, the teeth, and the lips, that we must attribute the different *qualities* we find in different voices, and even at different times, in the same voices. Of the action of the lungs, the windpipe, and the larynx, we can only for the most part judge by the ear; that of a large portion of the variable cavity is open also to the eye. Not only are its results audible; its processes are visible. The speaker or singer has but to place himself in a good light, opposite to a looking-glass, and uttering successively various sounds of speech or song, to see what position the relative parts of the variable cavity (the lips, teeth, tongue, uvula, etc.) assume when each is produced; and thereby to ascertain why he utters one with ease, another with difficulty, or fails entirely with a third. When, for example, we emit a sound which strikes the ear as *nasal*, we can not only feel that the ventricles at the back of the veil of the palate are wholly or partially closed, but see the elevation of the back of the tongue, which is generally the cause of the closure. So other qualities to which we apply, somewhat vaguely, the epithets *thick*, *thin*, *throaty*, *mouthy*, and the like, are one and all referable to different actions which it would generally be found possible, though often difficult, to correct partially if not wholly."

There is a rather intimate connection between speech and song, for both result from modifications of the same vocal instruments. Cicero says: "In speaking also there is a sort of mysterious song." In speech, sounds succeed each other with comparative rapidity. In song,

sounds are concrete, attached together; in speech, sounds are discrete, or separate; in other words, musical sounds are sustained, and spoken sounds are more or less abrupt. Speech approaches nearest to song or recitative when it is most emotional and consequently most musical.

The larger the area of the orator the more musical should be his speaking. Hence arose the practice of "intoning" (*accentus ecclesiasticus*) in the great cathedrals, in order to make the voice travel farther; but there is no necessity for intoning in churches of moderate size. The cries of street hawkers are illustrations of the fact that the musical voice is the most penetrating. Vendors of sand and fish do not sing their wares esthetically, but simply to make themselves heard. The song of the Newhaven fish-wives has been imitated in the well-known melody, "Caller Herring."

As musical sounds are not only the most agreeable, but are most readily heard by persons at a distance, it is desirable to make speech as musical as possible. A speaker with a "musical voice" will always be more attractive and pleasing than one with a discordant voice. What is called the "head voice" is commonly used in conversation, and the "chest voice" is better suited for public speaking. Mr Hullah says: "An Englishman called upon to address a large assembly for the first time in his life, is all at once made aware that the vocal production to which he is habituated fails him utterly. He makes a variety of impromptu experiments in pitch and intensity, some of them ludicrous and all unsuccessful; and having soared to heights unsustainable by human throat and insupportable to human ear, he drops past that mean elevation at which alone he might have poised himself securely, and plunging 'deeper than ever plummet sounded,' is lost in an incomprehensible growl. But this is not all. The exclusive use of the weaker register is attended not only with the inconvenience of not being heard, but with the danger of a chronic disorganization of the vocal mechanism. We have all heard of 'clerical sore throat,' but who ever heard of 'theatrical sore throat?' We are driven to the conclusion that actors know how to produce and use their voices, but the clergy do not."

Male and female voices are divided into "registers,"

and sometimes an awkward "break" occurs when an inexperienced singer or speaker passes from one register to another. One of the first things a speaker should ascertain is the register, pitch, or compass of his voice, because the voice of every person has its strong and weak places. Vocalists carefully regard the compass of their voices, and songs are frequently composed expressly to suit the register of a celebrated singer. Every speaker is his own composer; he composes his speech, and can please himself as to the key in which he will deliver it.

The compass of the singing and speaking voice is the same, and with practice a person can speak at any pitch where he can sing, and of course can sing at any pitch where he can speak; but the great point is to find out the pitch where we can speak most easily and pleasantly. Although excellence in speech has been attained by many orators who had no skill in song, there is reason to believe that in the majority of cases the surer and shorter way to train the voice for speaking is by the practice of musical sounds.

To discover the pitch of the voice go to the piano and sing up the scale from the lowest to the highest note of the voice; then find the dominant or prevailing note, which will be the note on which you will be able to speak and sing with the best effect, with the greatest of ease, and for the longest time. In the bass voice the dominant note will be E or F; and in the tenor A or B. Play a few chords and sing upon the dominant note and one or two notes above and below, and you will find the note upon which you can speak loudest and easiest. Daily practice in speaking and singing will render the voice strong and flexible, and train the ear to the perception of delicate shades of sound. The true and only way to become a musical speaker, says one writer, is to learn the art of singing.

The ordinary voice will generally extend over at least twelve tones, or an octave and a half. The best voices have a range of from two to three octaves. The bass voice ranges from the lower G to D above the stave; a tenor from the bass C to the lower treble G. The compass of the male and female voice is the same, but the sounds of the female voice are an octave higher. The best sound for practising upon is the vowel *a* (ah), which

is formed in the centre of the oral tube ; *a* (aw), is nearly as good ; *e* (eh) and *o* (ô) come next, and *i* (ee) and *u* (oo) are the most difficult. Mr Hullah gives this advice : " To the utterance of these vowels on the dominant notes—those close to the middle of the voice—now sustaining them, now attacking them suddenly and quitting them in like manner, at various degrees of intensity, the student should devote a good deal of time and his very best attention. He should begin with and often return to the practice of *a* ; begin with it because it is easiest, and return to it because experience has shown it to be the most useful. These vowels may be preceded and followed in their utterance by the various consonants, of which the dentals, labials and liquids, with the exception of *r*, will generally be found the most easy of formation ; the gutturals, the sibilants, and the *r*, being the most difficult. The student should carefully and critically test his power and readiness in the formation of these various adjuncts of speech, and practice those especially in which he finds himself weakest and slowest. The saying, 'Take care of the consonants and the vowels will take care of themselves,' is misleading. Take care of the consonants by all means, they are the bones of speech ; but take none the less care of the vowels, for they are its flesh and blood, without which consonants are but dry bones, void of beauty as of life."

The following poem on Eloquence is taken from "A Memorial of Francis Barham," by Isaac Pitman : printed phonetically. (London : Fred. Pitman.)

THE TRIUMPH OF ELOQUENCE.

When God made man, and poured the fire
Of living mind through all his frame ;
And bade his heart to heaven aspire,
As to the eternal home of fame ;
He kindled in his inmost sense
This blaze of quenchless eloquence.

Then thoughts and feelings that before
Had slumbered in their silent dream,
Awoke to passionate life once more,
And sent their joy-diffusing stream
Through modulated verse and hymn,
Like echos of the cherubim.

Divinest gift ! by which the ideal,
And all its boundless mysteries,
Are uttered forth into the real,
And vibrate through all sympathies,
And make the souls of men to be
Temples of listening ecstasy.

When once our prophet minds have felt
Truth's inspiration, like the god
Of Delphi's oracle,—they melt
Into the essence they adored :
Then Eloquence, to thee are given
The anticipated charms of heaven.

By this the poet, in high mood,
Speaks winged words of truth so well,
They lull to love, or rouse to feud,
And burn like lightnings where they fell ;
Till the wild storms of passion cease,
And blend in universal peace.

By this the actor lends each line
Of the dramatic page a power
So fresh, so vivid, so divine,
That the thronged multitude that hour
Live in the characters they see,
All gladness or all agony.

By this the lover learns to sway
The heart of woman ; there's a tone
Which coy and cold alike obey
And smiles and tears its magic own :
To hear its music is to be
Entranced in passion's rhapsody.

To thee, oh Eloquence, to thee
The court, the senate, camp and mart
Do homage : thou alone canst free
The slave from bondage, and the heart
Of careworn toil from grief and pain,
Till all be pure and bright again.





TEACHING AND LEARNING PHONOGRAPHY.

INTRODUCTORY.

THE title of these "Hints" indicates that they are intended principally for persons who desire to teach Phonography. It is hoped that the "Hints" may also prove helpful to those who are instructing themselves in this useful and delightful art.

During the last thirty years the number of teachers of Phonography has increased fifty fold, and students of the art have multiplied a hundred fold. Thirty years ago there were only two or three phonographic periodicals. Now phonographic magazines are numbered by the score. The sale of the phonographic instruction books has increased enormously. These facts, and the anticipated introduction of Phonography into Board Schools, show the desirability and necessity of increasing the number of qualified teachers of Phonography.

In inviting phonographers to undertake the "delightful task" of teaching their favorite art to friends and the public, I desire to show how a thorough knowledge of the art may be imparted quickly and attractively. Forty years' experience as a teacher of Phonography and an enthusiastic love for the profession prompt me to offer these "Hints" to teachers and learners.

THE ART OF TEACHING.

The art of teaching is a branch of the science of education, the object of which is to elevate the human race by culture, and thereby render every individual an instrument of happiness to himself and others.

Precise rules for teaching cannot be laid down because so much depends upon the capacity of teachers and pupils, and the varying conditions under which they work. And were it possible to formulate and enforce rules for the best method of teaching, they might do as much harm as good. Full scope must be left for the judgment and individuality of the teacher. "That which is best administered is best." Every teacher must, therefore, adapt his method to the age, acquirements, and other circumstances, of his pupils.

Great has been the improvement in the qualifications of teachers during the past fifty years. Men and women who failed in other employments used to take to teaching, because anybody could do the easy work of sitting at one end of a room, rod in hand, and call up scholars to "say their lessons." Of late years the principles which underlie all sound and successful teaching have been deeply studied and brought to such practical application that now it is claimed that there is a science of teaching, which deserves to be called the master science.

The power of communicating knowledge so as to make it attractive is one of the chief qualifications of a teacher. This capacity is as much an inheritance as an acquisition. In my case it is both the one and the other. My revered father was an earnest worker for popular education in its early days. He believed that teaching was what Thomson calls it, a "delightful task;" and, therefore, he caused all his children who lived to grow up (ten in number) to be trained more or less in the art of teaching, five of them studying in the college of the British and Foreign School Society, London.

The only training school for teachers of Phonography is the "school of experience," supplemented by the "Prize Essay on Teaching Phonography," directions in the Instruction Books, and articles in the *Phonetic Journal*.

There are thousands of good writers of Phonography who are considered qualified to teach the art because they can write it correctly; but their ability to teach Phonography has not been tested. Possessing the first requisite, a thorough knowledge of the art, practice ought to make them perfect. But teaching is not merely a matter of experience. The practice of a bad method only confirms it, and it is hardly fair to pupils to gain

experience at their expense. Teachers should therefore profit by the experience of others.

There is an art in so communicating knowledge as to make it attractive. This is a reason why a study of the principles of education should precede experience. We must know upon what principles we are to operate before we can do our work in the best way. As Bacon says, "Studies perfect nature, and are perfected by experience. Natural abilities are like plants that need pruning by study." The best teachers are those who, having a natural aptitude for teaching, improve themselves by the study of principles and methods, and perfect this knowledge by abundant experience.

The three essentials for a successful teacher are (1) natural aptitude; (2) study of principles and methods; (3) experience.

Natural aptitude for teaching depends upon the possession of those mental and moral qualities which afford their possessor delight and facility in acquiring and imparting knowledge. No one will make a good teacher who has not a desire to "do good and communicate" benefit to others. There is also a physical aptitude for teaching. The duties of a teacher make heavy demands upon his vitality. Therefore the discipline and culture of the mind are largely dependent upon a healthy condition of the body.

In studying the principles and best method of teaching, help may be obtained from books, such as the "Lectures on Teaching," by Mr J. C. Fitch, M.A., one of Her Majesty's Inspectors of Schools, and the writings of Herbert Spencer, Professor Bain, and others. Although I have put "experience" in the third place it is really of the first importance, for it is certain that no amount of study will make a successful teacher without experience. Other things being equal, those teachers will be the most successful who combine the greatest natural aptitude, the highest mental and bodily conditions, the closest study of principles and methods, and the most ardent desire to impart information.

One of the principles of the art of teaching is that it should not be altogether didactic. While the primary business of the teacher is to teach, and of the pupil to learn, the teacher should, as far as possible, train his pupils to teach themselves. Mr Fitch says:—"Teach-

ing is an art which requires freshness and vigor of mind. Variety and versatility are of the very essence of successful teaching. The schools under untrained persons are curiously alike. There is nothing more monotonous than ignorance. It is among those who have received no professional preparation that we find the same stupid traditional methods, the same habit of telling scholars to learn instead of teaching them."

The teacher must prepare himself for the lessons he has to give, and devise new and fresh illustrations, so as to catch and keep the attention of his pupils.

Effective class-teaching is hard work for brain and body; but it is pleasant and healthy work. I do not think there is in the whole circle of the arts and sciences a pleasanter subject to teach than Phonography. The hours I have spent in the class-room have been amongst the happiest of my life. It is not work but worry that wastes a man.

The teacher's influence depends upon his character as well as upon his acquirements. A man teaches not only by his words but by his example, which is more powerful than precept. Therefore the character of a teacher impresses itself upon his pupils. An energetic and enthusiastic teacher will have a better influence upon his students than a don't-care-whether-you-learn-or-not sort of character.

The first qualification of a teacher of Phonography is that he should understand thoroughly the art he professes to teach. Without a complete acquaintance with his subject he will not have confidence in himself, and his pupils by their puzzling questions will "find him out." It won't do for a teacher merely to keep a little ahead of his class. We cannot teach an art perfectly unless we know the whole of it. For instance, the teacher of Phonography will be able to make the elementary lessons more interesting and useful from knowing the reporting style, because he can give the reasons why certain letters have more than one form.

Pupils should be invited to ask questions at the close of a lesson. The questions ought to be relevant to the lesson; but should they be anticipatory, it is better to answer them than risk losing the confidence of your pupils. Questions generally indicate that those who put them are attentive and desirous of learning all they

can. Questions also render the lesson more interesting, and by revealing difficulties they become instructive to the teacher respecting the real progress of his pupils. If a teacher can put himself in the place of his pupils, and enter into their feelings, he will be better able to make things plain and simple. This congenial mode of teaching will counteract the tendency to stiffness and dogmatism which is one of the dangers of the teaching profession, and made Charles Lamb say, "We are never at ease in the presence of a schoolmaster. He is so used to teaching that he wants to be teaching you."

If a teacher does not love teaching he will soon tire of it. He must, therefore, cultivate patience, for his temper will be sadly tried by dull and careless pupils. Giving way to temper only makes the matter worse. A person who cannot control his temper is unfit for the office of teacher. There should be no harsh or hasty words, no petulance or reproaches. Teaching is an excellent school for disciplining the temper and practising forbearance and self-command.

Teachers should be cheerful, hopeful, and lively, making light of difficulties in order that their scholars may be encouraged to surmount them. Spirit should be infused into the lessons. Do not let your pupils go to sleep. If they are young, full of life and fond of fun, they may need more curbing than spurring. There is plenty of fun of a legitimate kind to be got out of Phonography and from illustrations of the absurdities of our spelling. A jocular pupil, because of the amusement afforded in "writing by sound," called it "Funnygraphy." Pupils get on all the faster when the instruction is made so pleasant that they are sorry when the lesson is over.

Another qualification teachers should possess is experience in using the black-board, which should be constantly employed in illustrating the system. Plenty of practice will allow of letters, words, and sentences being written well and quickly even in the awkward position of standing at the side of the board. The board should have a hard surface of a dead black. A slate is the best material. A spotted, shining board is a torment to a teacher. I have found it necessary to provide my own boards and slates, as well as chalk and duster. The difference between a practised and unpractised teacher is instantly seen in the way the black-board is used.

HOW TO GET PUPILS.

Before giving hints for teaching it may be well to indicate how pupils can be procured. A well-known cooking recipe begins with the direction, "First catch your hare." The phonographer who would be a teacher must first catch his pupil. This will not be so difficult as catching a hare.

As charity should begin at home, why not commence by teaching your relatives and friends? You will not be long without pupils if you announce your willingness to teach. I never knew a class advertised without some pupils presenting themselves. Pupils can be obtained in various ways. One of the readiest and cheapest ways is to undertake a free class of boys or young men in connection with some day or Sunday school. Another plan is to distribute printed circulars announcing classes, terms, etc. Recommendations of Phonography and personal testimonials can be appended to the circulars if thought desirable. Teaching circulars and posters can be obtained at a cheap rate from the Phonetic Institute, Bath.

Call upon the proprietors of schools and colleges, and the secretaries of literary and educational institutions, present a circular and offer to explain Phonography freely to the scholars and members. These private lectures will cost nothing and will be worth much in gaining practice and pupils. Make arrangements for the delivery of public lectures in connection with religious bodies, mechanics' institutions, athenæums, and clubs. When expense is no object, tickets of admission should be printed and distributed in numbers proportioned to the size of the room, reckoning that to draw an audience of 100 persons it will be necessary to distribute 500 tickets. People are more likely to remember the date of a lecture, and consider it better worth attending when they have a reminder in a free ticket of admission.

PROFESSIONAL AND AMATEUR TEACHERS.

Teachers may be divided into two classes, professional and amateur. Professional teachers generally devote their whole time to the work of teaching and lecturing. Some teachers also follow the employment of reporting, which is more remunerative than teaching. Consider-

ing the importance of the teacher's occupation, the preparation needed, and the labor it entails, it is not one of the best paid professions. As an encouragement and assistance to professional teachers of Phonography they are supplied by its inventor with the teaching books at reduced prices. Even with that advantage I have found that reporting pays best, and I advise every teacher to get this extra string to his phonographic bow. The power to report will also be serviceable in giving illustrations of verbatim reporting at lectures.

Although teaching is not attractive from a monetary point of view, it is a profession that brings benefits which cannot be measured by money. The vocation of the teacher affords unusual opportunities for self-improvement and social advancement. Teachers come into contact with the most intelligent minds and progressive institutions of the time, and thus realize the truth of the saying that "teaching we learn."

SHOULD WE TEACH FOR LOVE OR MONEY?

Amateur teachers of Phonography do not depend upon teaching for a living. They can, therefore, please themselves whether they will teach for love or for money. I like to do both, according to circumstances. What is worth learning is worth paying for. "That which is easily gained is lightly valued." Paying classes should be the rule. All who can pay ought to pay. Pupils who pay are generally more attentive and diligent than free pupils, because their feeling is, "I have paid my money, and I will try to get my money's worth." I like to have one free class because it brings Phonography within the reach of those persons who have barely enough to pay for the instruction books. I have experienced the delight of teaching free classes in Phonography and phonetic reading. "It is more blessed to give than to receive."

Many years ago "popular classes" for learning Phonography were opened in the principal towns of Lancashire, at a nominal charge of a penny or two-pence per lesson, and those classes were attended by hundreds of intelligent artisans. I do not know why we should not have equally large classes in these days of popular education. Classes of this kind are intended for persons who dislike to join a free class, and cannot afford to pay the usual terms.

THE SOCIAL INFLUENCE OF PHONOGRAPHY.

It may be objected that popular or free classes would be attended by those who can afford to pay higher terms. I have not found this a formidable objection in a pecuniary sense ; and from a social point of view it is rather a recommendation of mixed classes. Caste feeling and social distinctions are so influential in English society that people prefer to associate with their own class. Anything that promotes harmonious intercourse and oneness of mind in the pursuit of a good object, amongst different classes of society is a national blessing. Lord Beaconsfield, writing of the gulf between the rich and the poor, the educated and the uneducated, said :—" It is a community of purpose that constitutes society. Without that, men may be drawn into contiguity, but they still remain isolated. . . . Say what you like, our Queen reigns over the greatest nation that ever existed. Which nation? For she reigns over two. Yes, two nations, between whom there is no intercourse and no sympathy ; who are as ignorant of each other's habits, thoughts and feelings as if they were dwellers in different zones or inhabitants of different planets."

The system of free education which prevails in the United States tends to remove these conventional barriers, and thereby lessens one of the gravest perils of our time, arising from the want of sympathy and intercourse between different classes of society, an evil which the late good Justice Talfourd lamented with his latest breath.

Phonography is one of the silent and beneficent influences which have been at work during the last forty years in linking together by sympathetic bonds the rich and the poor, the learned and the ignorant. A practical acquaintance with Phonography is a sort of freemasonry which has served as a letter of introduction and bond of brotherhood in numberless cases between persons of different social station. This art has been a help to thousands of young men in the work of self-improvement ; it has led to the formation of more friendships and unions of affection than any other art or science ; and it has developed in those who use it a stronger love for the land of its birth, and higher admiration for the noble language it so faithfully represents.

OPPOSITION TO PHONOGRAPHY FORTY YEARS AGO.

Advocates of Phonography and Spelling Reform in the present day have easy work in comparison with the difficulties and opposition encountered by phonetic pioneers forty years ago. Open and bitter hostility to writing and spelling phonetically has ceased, and prejudice is gradually disappearing. New developments of truth always meet with opposition, and Phonography was no exception. Every reform has to pass through three stages, as the inventor of Phonography says in his Annual Address to the Members of the Phonetic Society for 1883 :—" The first stage is dogged opposition and ridicule ; the second is debate, reasoning, argumentation ; and the third general consent and wonder that things should ever have been otherwise."

Phonography in its early days had its share of opposition and ridicule. I will mention three instances of this as manifested by a reporter, a poet, and a clergyman.

When Isaac Pitman visited Manchester in December, 1841, he gave a lecture on Phonography at the Mechanics' Institution. A reporter from the *Manchester Guardian* (Templeton by name, who published an edition of Taylor's system of shorthand), ridiculed the idea of writing words according to their sound, disputed the statement that Phonography was brief enough for reporting purposes, and challenged its inventor to undergo a reporting test. My brother answered, "I have compared Phonography with other systems of shorthand and can prove that it is the briefest and the most legible ; but I have not used my system long enough to be able to write it at reporting speed." Mr Templeton's triumph was short-lived. Mr John Harland, who established the reputation of the *Manchester Guardian* for admirable verbatim reports, and was the possessor of an extensive collection of systems of shorthand, within two years of Mr Templeton's attack, examined Phonography and published his favorable opinion of it. In the *Manchester Guardian* of 23 August, 1843, appeared a two-column report of Mr Joseph Pitman's lectures on Phonography at the Athenæum. Appended was the following editorial note, written by Mr John Harland :—

"We might conclude here, having fulfilled our duty in faithfully recording the announcement of an inven-

tion of some importance. But justice requires that we should candidly express our opinion of Phonography, inasmuch as through accidental circumstances its author on a former occasion, had some reason to complain of erroneous statements in a notice of his lecture in our columns. Phonography we believe to be the only mode at once philosophical and practical, of writing language by signs accurately representing the sounds or elements of which all language is composed. In these days of general acceleration, its universal use would be a great benefit to the civilized world, however chimerical the anticipations of such an extension may and do appear. It has hitherto received far too little attention from those philosophical inquirers whose dicta have so much weight with the more practical minds of the community. It is, in fact, a vivid picture and transcript of any and every language spoken on the earth; having as universal an application as the notation of musical signs, with this superiority,—that it writes not only sounds like musical notation, but sounds which are the images and signs of ‘thoughts that breathe and words that burn.’ These are its chief merits; but it has others, amongst which it may be stated, it is now adapted to the purposes of reporting, so as to be equal, in point of expedition and legibility, to most of the systems of shorthand extant; and we believe that it contains within itself the power of becoming superior to all, with the further improvements and augmentations which a careful revision on the part of its author and his pupils, in the course of a few years, will be able to give to it. We have often letters of inquiry as to the best system of shorthand for young students; and we take this opportunity of saying, once for all, that with the advantage of consulting Mr Pitman by post, on any difficulty that may occur to the learner, and even for the correction of his exercises, etc., there is no system extant that we would sooner recommend to the inquirer. We understand that the next step in the promulgation of this art is to obtain a font of types, in which to print it, and so introduce Phonotypy as well as Phonography.”

It was during this visit to Manchester that the first number of the *Phonetic Journal* (then called the *Phonographic Journal*) was lithographed by Isaac Pitman in the printing establishment of Bradshaw and Black-

lock, now Henry Blacklock, of Albert square. A thousand copies were printed of the first number of the Journal, which was then published monthly; its circulation is now eighteen thousand weekly.

An amusing illustration of the ridicule attempted to be cast upon Phonography occurred in the town of Ipswich. In the year 1845 my brother Joseph, assisted by Mr T. A. Reed, lectured on Phonography and taught large classes of both sexes in Ipswich. Full reports of the lectures were published in the *Suffolk Chronicle*, and much phonographic enthusiasm was manifested. There lived in Ipswich, or the neighborhood, an estimable man named Bernard Barton, who had acquired some poetic fame among the Society of Friends, of which body he was a member. About this time the poet Wordsworth wrote against railways invading the Lake District, and Bernard Barton, influenced by the same exclusive spirit, composed a poem to ridicule the new "railway system of writing," as Dr Raffles, of Liverpool, aptly designated Phonography. The poem possessed as much merit as could be expected from the nature of the subject.

My third illustration of "opposition and ridicule" was furnished by the pen of the Rev. Edward Bickersteth, a clergyman of the Church of England. In the first edition of his work, entitled, "Promised Glory," published in 1841, there was this painful allusion to Phonography on page 123:—"In the most favored metropolis of the world, London, there are the most bitter execrations of the Blessed Savior, and the most diabolical, malignant and hateful representations of His holy religion. Women are even leaders in this infidelity. Mesmerism, Phrenology, Phonography, Chartism, and Socialism, are the stalking horses behind which the most Satanic lies and the most absurd blasphemies are sent forth against the Word of God."

Remonstrance and explanation led to an expression of regret for the publication of this unfounded charge, and the word "Phonography" was withdrawn from this passage in subsequent editions of the book.

DOES PHONOGRAPHY SPOIL SPELLING AND PENMANSHIP?

Does Phonography spoil Spelling?—When I am asked by intending pupils, "Will Phonography spoil

my spelling?" I answer, "It is already spoiled." Should the question take this form: "Will Phonography make me a bad speller?" I say "No, it will make you a good speller." To remove the "Spelling objection," which prejudices some parents and teachers against Phonography, I will endeavor to show, from experience, why the study of Phonography does not necessarily make bad spellers in the old orthography, while it certainly makes good spellers in a phonetic sense.

There is no necessity for obtruding this subject upon pupils; it cannot be overlooked or avoided, and will force itself to the front. Pupils are required to spell words phonetically at their first lesson; but how can they do this unless they understand the difference between the two modes of spelling, the true and the false?

I shall assume that every phonographer who aspires to be a teacher is familiar not only with the absurdities and perplexities of the common spelling, but is acquainted with the arguments in favor of phonetic spelling, which Max Müller declares are "unanswerable." These arguments are stored in that treasury of phonetic truth the "*Plea for Spelling Reform*," a volume of 328 pages, price 8s.

Although it may not be the primary business of teachers of Phonography to make their pupils spelling reformers, they cannot do their duty without referring to the question of spelling. At every lesson and in every exercise the spelling difficulty appears, and it is better to face it early and boldly. Some students of Phonography unfortunately have, at first, a dislike to phonetic spelling, and would be glad if any allusion to it could be avoided; but when they find that the "effete and corrupt orthography" interferes with their progress they transfer their dislike from the new to the old spelling, and become spelling reformers through Phonography. This was the experience of the inventor of Phonography. When he commenced experimenting with Phonography 48 years ago he had no idea of reforming the spelling of the English language. In the first edition of Phonography, 1837, from the absence of any reference to the ordinary spelling it appears that the author did not think of the subject. In the third edition (demy 8vo, 1840,) he said, "It is, of course, utopian to hope to change the printed medium of intercourse of the millions

who speak the English language ; but it is not extravagant or hopeless to attempt to find a substitute for the complicated system of writing which we at present employ." However, "There's a Divinity that shapes our ends." That truth has been verified in the history of Phonography and Phonotypy. When phonographers, by thousands, began to "write by sound," they naturally wished to "print by sound." Other nations have reformed their spelling, and the English will be obliged to reform their spelling, which is the worst under the sun.

The main difficulty in learning Phonography comes from the inconsistent old spelling. There is no great difficulty in Phonography itself ; its acquisition only requires common sense and perseverance. "Phonography is so simple as to be readily learned by any person of ordinary capacity." That is the testimony of John Bright, and it is as true now as when it was spoken at a phonographic lecture 42 years ago. Learning the phonographic alphabet is a pleasant pastime ; but when the pupil tries to write words according to their sound, "then comes the tug of war." What sad mistakes he makes in his first attempts at phonetic spelling ! These mistakes will be repeated again and again ; the teacher should therefore at the commencement expound the laws of phonetic spelling and expose the lawlessness of the common spelling. Nothing is so discouraging to pupils as this spelling difficulty. Who can tell how many thousands of phonographic students have failed to learn Phonography owing to the spelling obstacle ? I believe that 50 per cent. of those who fail may justly blame the present spelling for their break-down. It is no consolation to the unsuccessful to know that their life-long labors in learning to spell have been one cause of their failure, and that ignorance in this case would have been bliss.

The enthusiasm of teachers of Phonography is aroused and sustained not only by the beauty, brevity and utility of the art, but in a greater degree by their admiration of the truth embodied in the phonetic system, which they believe will promote national education and prepare the world for the realisation of that "grand desideratum," a universal language.

In writing Phonography, words are spelled as they are spoken. There is no other way of spelling that is

true, brief and legible. As letters were originally intended to represent sounds, phonetic spelling is not an innovation but a restoration. All human inventions have a tendency to "alter for the worse spontaneously," says Lord Bacon; and we have the authority of the "Book of Common Prayer" for the statement that, "there was never anything by the wit of man so well devised, or so sure established, which in continuance hath not been corrupted."

Pupils should be reminded that the two ways of spelling, phonetic and romanian, are fundamentally dissimilar. Phonetic spelling appeals to the reason, man's noblest faculty; the other way of spelling is mainly an effort of memory. When the writer has forgotten how to spell a word, he does not appeal to its sound or to his sense, but simply to the memory of sight; that is, he writes the word to see "how it looks." No person can be certain about the spelling of any English word he has never seen written; nor can he be certain of the pronunciation of any word from its spelling.

The first essential of a "good speller" is a quick and retentive eye, which remembers a thing after once seeing it; in other words, the "power of observation." There are people who, in the natural sense, "having eyes, see not." They don't see each letter of the printed word and the exact order or disorder in which the letters occur.

The second requisite of a "good speller" is continual practice in writing longhand and slow reading. Bad spellers are generally those who read and write very little. It is impossible to learn or remember spelling by rules; nothing but constant practice in spelling will enable such an arbitrary thing to be remembered. Winners of prizes at "Spelling Bees" were persons who had "seeing eyes," and were continually practising reading and writing, or were teachers of spelling, such as compositors, proof readers and teachers.

One reason why Phonography does not make "bad spellers" is because shorthand and longhand are entirely distinct styles of writing. The forms of the longhand letters are more or less complex; the shorthand marks are simple; and the two styles being unlike they cannot be confounded. This is true of the sounds as well as of the signs. There is no danger of confusing things that are so dissimilar in appearance as well as in

principle. For instance, the word "sure" is written in Phonography by < or > ; but I am sure if any young phonographer spelled the word in longhand thus, *shoor*, he would see at once that it did not "look right." Further evidence that Phonography does not spoil spelling will be found in the tract "Orthography and Phonography" (No. 20), and in the "Philadelphia High School Report." Of course phonographic pupils would forget the old spelling if they did not use it; but they do use it by writing the longhand translation of their shorthand exercises; thus the two modes of spelling and writing are employed and remembered simultaneously.

Does Phonography spoil Penmanship?—Another imaginary objection is that Phonography will spoil one's penmanship. It is just the reverse. Phonography improves penmanship. Longhand letters being of uniform inclination and similar shape, continuous writing stiffens the fingers and cramps the muscles of the hand and arm. The phonographic characters are varied, beautiful, and geometrical in their shapes, comprising straight lines, curves, circles and loops, so that phonographic words have an infinitude of outline. This variety of form gives freedom to the hand, and prevents the wearisomeness caused by the continued writing of longhand. There is a perpetual freshness about phonographic writing; "age cannot wither, nor custom stale" its "infinite variety."

The second reason why phonographic writing does not weary the hand is, because the letters are both light and heavy. The passing of the pen from thin to thick letters, and from heavy to light ones affords relief to the hand and adds elegance to the writing.

Materials and Methods of Writing.—A few words about the best materials and methods of writing, may not be out of place. No person can write longhand both well and quickly without prolonged practice in writing slowly and carefully. The attempt to write quickly before the hand has been thoroughly trained in making correct forms is the cause of bad and illegible writing. The present style of writing is fitly named *long-hand*, for it takes a long time to learn it, a long time to write it, a long time to read it, and a little of it goes a long way.

Phonography is not only six times as brief as long-hand, but it is more legible, for these reasons: each word, except a few short ones, has a distinctive appearance; and the eye takes in a greater number of words at one view. The secret of writing longhand rapidly is worth knowing. It is this: rest only the little finger lightly on the paper, and move the hand and arm freely. (See page 29 of the "Phonographic Reporter.")

I give pupils advice about longhand as well as shorthand, because illegible writing is one of the greatest plagues of life. Mrs Butler in her *Life of Oberlin* mentions his extreme dislike of careless and illegible writing; his own writing being a model of distinctness and neatness. The same remark applies to Isaac Pitman's longhand and shorthand penmanship. I have never seen finer phonographic writing than the *Bible and Book of Psalms* lithographed by the inventor of Phonography, the latter in 1848 and the former in 1867. I cannot understand how a careful and conscientious person can be slovenly in using the pen. Plain writing is as praiseworthy as plain speaking. Illegible writing is as painful as stammering or indistinct speech. Careless writers save a little of their own time and waste a great deal of the time of their readers. There is some excuse for bad writing on the part of authors who cannot write Phonography, and whose ideas therefore outstrip their pen.

Those of our readers who do not write a good and legible style of longhand may be glad to be informed of a pamphlet containing plain instructions for the formation of a good style of penmanship. Its title is "*Papers on Penmanship*" (3d.), by F. C. Cleaver. (London, Pitman.) We owe much of the modern improvement in writing, in the case of Civil servants in the employ of the Government, to Lord Palmerston, who insisted upon letters, despatches, and official documents, being written in a bold and legible hand with every letter correctly formed.

Teachers would do well to advise their pupils respecting their position at the desk and the best way of holding the pen or pencil. The writer should sit as erect as possible, and in an easy attitude, as if drawing, with the elbow projecting a little to the right. The pen or pencil should be held lightly between the thumb and the first and second fingers, with the end of the thumb resting a little more than half an inch from the end of

the fore-finger. The pencil should not be held too sloping, or the point is apt to break when making the heavy letters. There is an art in pointing a pencil. With a sharp knife taper the wood gently to the point, leaving one-eighth of an inch of lead, not as fine as a needle nor as blunt as a nail. A very short pencil is inconvenient for writing; it should be quite as long as the fore finger. I have seen pupils attempt to write with bits of pencil about an inch long. Pupils sometimes ask what kind of pen is best for writing. A fine or medium style pen will serve for ordinary shorthand. There is a great variety of cheap and excellent steel pens. Gold pens are best for reporting. I have a gold pen which I have constantly used in reporting for 30 years. It cost a guinea, but has paid for itself a thousand times.

WHAT IS THE RIGHT AGE TO LEARN PHONOGRAPHY?

Parents who desire that their children should learn Phonography wish to know what is the best age for them to begin. When a father brings to me his son, aged 12, and asks, "Is this boy old enough to learn Phonography?" I answer, without hesitation, "Yes." I am against children commencing hard studies too soon; but Phonography is not a "hard" study. There is nothing in Phonography beyond the capacity of children of school age. Were it desirable I would undertake to teach Phonography even to infants, upon the "kindergarten" system. It is a mistake to force young children into book studies. The mother of John Wesley was a wise woman, and had reason to be proud of her sons' attainments, yet she set them no book lessons until they were seven years old. In infancy the body should be exercised more than the brain; and during school age the physical and mental powers should be developed together. Teaching that does not include the training of the body hardly deserves the name of "education."

Phonography ought to be taught in every school, and it will be when parents make the demand. The common objection is "want of time." Those who make that objection overlook the fact that the time spent in learning shorthand would be saved many times during

school life, to say nothing of its value in improving pronunciation. The education that does not include a knowledge of Phonography is incomplete and behind the requirements of the age. A leading educationist of America says, "Phonography should be taught in the common schools as one of the best possible aids in obtaining a subsequent education."

When Socrates was asked, "What should boys be taught?" he answered, "That which will be useful to them when they become men." Everyone knows what a great help shorthand would be in the business of life. A Manchester merchant once said to me, "I would give a hundred pounds to be able to write shorthand." Money will not buy the power, and the merchant had not time to learn it. Men of business should therefore allow their children to study shorthand.

Dr Johnson said:—"Shorthand, on account of its great and general utility, merits a much higher rank among the arts and sciences than is commonly allotted to it. Its usefulness is not confined to any particular science or profession, but is universal." That was said of stenography 150 years ago; it is even more true to-day of Phonography.

It has been demonstrated that Phonography can be taught in school simultaneously with longhand, without encroaching upon the Time Table. (See Tract No. 18, "Phonography in Schools.") Forming the phonographic letters is like a first lesson in drawing, which is an art dear to the young, and improving to mind and hand. My children have amused themselves with writing the phonographic letters as soon as they could use a pencil. The systematic study of Phonography should commence about the age of 10 or 12, according to capacity. Intelligent boys and girls have a natural liking for Phonography. They are charmed with its truth, beauty, brevity, simplicity and secrecy. There is no reason why girls should not learn shorthand as well as boys. They are as apt scholars, have more nimble fingers, and generally are beautiful writers. Girls will not study Phonography for reporting purposes so often as boys, though in America there are many lady reporters. But ladies will find plenty of uses for Phonography in correspondence, making extracts from books, taking notes of lectures and sermons, and especially in keeping a diary.

Letter-writing in Phonography is so expeditious and pleasant that it has been called "talking on paper."

When an elderly person asks, "Am I too old to learn Phonography?" I reply, "We are never too old to learn; and you are just old enough to learn Phonography." My father learned Phonography when he was 50 years old, and he wrote me a phonographic letter after a few days' practice. He learned it more for pleasure than use.

FIRST LESSON.

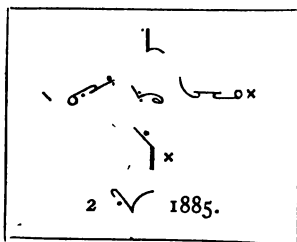
Teachers of Phonography should try to make the art so simple that every one of their pupils will thoroughly understand it. Make the system plain to the youngest and dullest member of a class, and the elder and more intelligent pupils will be sure to comprehend it.

It is a mistake to crowd too much into one lesson. The pupils do not get on so fast, and they become puzzled and discouraged. Before anything new is introduced, pupils should be prepared for it. Learners are like vessels with narrow necks; if you attempt to pour anything in too fast, it will be wasted. Careful drilling in the alphabet lays a foundation for future progress. Perfect acquaintance with the consonants and long vowels, with plenty of practice in combining the letters and writing easy words will afford work for two lessons.

It must not be thought that, as I have given so many directions, the teaching of Phonography is an arduous undertaking. What may appear to be unnecessary repetitions serve to impress the lesson upon the mind. Some phonographers may consider the illustrations too elementary. It should be remembered that I am not writing for experienced teachers. It will be easy to pass over or omit what is too simple and add more difficult examples. What seems trivial to one teacher may be useful to another. The manner of addressing pupils should be adapted to their age, sex, culture and social position. A lesson should not last more than an hour. The time of the lesson will be shortened by the teacher's speaking and writing simultaneously. The instructions in these lessons are supposed to be given to a public class.

We will suppose that the members of your phonographic class have assembled to receive their first lesson.

There is often a pleasant feeling of novelty and expectation in the minds of all present on the opening night. The pupils are longing to learn, and the master is eager to teach. Before, however, a fair start can be made the teacher will have to supply books to his pupils, register their names, and possibly receive their fees. I prepare my own class tickets, of course writing them in Phonography, something like this :—



Such cards are soon written ; they cost only a few pence ; and their recipients value them more than printed tickets. Every pupil should be provided with a "Teacher," Copy Book and pencil. These are indispensable. It is desirable that the pupils should also possess a "Key" and "Exercises." The teacher will need a blackboard, upon which he should write plainly every illustration.

When the pupils are all seated and attentive, they may be addressed to this effect :—

"I have undertaken to teach you Phonography ; and you want to learn this useful and delightful method of writing. I will endeavor to fulfil my part of the bargain, the teaching ; and if you will do your part, the learning, attending the lessons regularly, and writing the exercises carefully, you will achieve your object.


"I find that a few members of the class know a little of Phonography. So much the better ; but for the sake of those who know nothing about it, I shall begin at the beginning, and first teach you the letters of the alphabet. If you can 'learn your letters' in the first lesson, I shall say you are clever pupils.

"The word 'Phonography' means writing words according to their sound. The phonographic alphabet contains a letter for every sound in the English language.

As soon as you have learned these letters you will be able to read and write phonetic shorthand. It is impossible to write words according to their sound with the twenty-six letters of the common alphabet. We require several additional letters for such sounds as *th*, *sh*, *ng*. These are single sounds and are therefore improperly represented by double letters.

"I need not point out the advantages of Phonography. Your presence indicates that you think the art worth learning. Neither shall I take up your time in praising its beauty and brevity. These qualities will be revealed as you study the system.

"Open the 'Teacher' at page 4. There you have displayed the twenty-four consonants of the phonographic alphabet. The vowels we shall come to presently. The consonants are represented by strokes, straight or curved, light or heavy, ranged in groups. Those on the left side are called 'explodents.' I will explain this and the other descriptive terms at a future lesson. You will notice that the letters are placed in pairs, light and heavy according to their sound. I will write these explodents upon the board and give you their names :


p b t d ch j k g

The letter *ch* is the last sound in the words *much*, *such*, *watch*, *catch*. It is what you would call *c-h* (see-aitch). We call it *chay* to match the letter *j*. The last letter of this group is called *gay* to pair with *k*. I will pronounce these letters once more, and then ask you to say them with me. Listen, *p b, t d, ch j, k g*. Now, altogether, *p b, t d, ch j, k g*. One member of the class miscalled the last letter *jee* instead of *gay*. The letter *g* in longhand has two sounds, 'hard' and 'soft;' in Phonography it has always a hard sound, as in *gate*, *game*, *gale*, *give*. When *g* is soft, as in *age*, we should use the letter *j*. Observe that the names of the first four letters of this group are sounded alike, *pee*, *bee*, *tee*, *dee*; and the last four are sounded alike, *chay*, *jay*, *kay*, *gay*. This will help you to remember their names. Think of this and repeat them once more, *p b, t d, ch j, k g*. Very well. Now look at the curved letters on the right side of p. 4, called 'continuants.' They are named

(\ f, v ; ((ith, thee ;)) s, zee ;)) ish, zhee.

In this group there are four new letters, not new sounds. (*th* is the first sound in the words *thought, thank, thin* ; and the last sound in the words *oath, path, bath*. You must not call this letter *t-h* (tee-aitch). There is no *t* in any of these words, and no *h*. The sound is (..... (Send out breath while the tongue rests between the teeth.) The thicker sound of (*the* is heard in the words *thou, them, that, father, mother, brother*. The letter) zee is what you call zed.) *sh* is the simple consonant sound in the words *show, shoe, hush!* and) *zhee* is its *vocal* utterance. I will repeat these eight curved letters, and then we will say them together. Watch me while I write them upon the board.

(\ (())))
ef, vee ; ith, thee ; ess, zee ; ish, zhee.



Now say them altogether, *f v, th th, s z, sh zh*.

"The next three letters are called 'nasals,' (*em*,) *en*,) *ing*.) *ing* is the last consonant in *sing, thing, long*. Do not call it *n-g* (en-jee). There is no sound of *n* or *g* in *sing*. Repeat them, *m, n, ing*. There are two letters called 'liquids,' (*el* and) *ar*, and *r* has two forms, a down-stroke and an up-stroke. The up stroke is something like / *chay*, but it slopes more. / *chay* is written down ; / *ar* is written up. *R* is such a common letter it is necessary to have two ways of writing it. The remaining letters are called < *way*, < *yea*,) *aitch*. *Way* and *yea* are better names than *double-you* and *wy*. *H* has two forms, one written up, the other down. This is for convenience in joining. Repeat the five letters, (*el*,) *ar*, < *way*, < *yea*,) *aitch*. That completes the alphabet of consonants.


"I want you now to write these letters. We will first write some of them in the air. That will save paper and enable me to see at a glance if you all make the letters

correctly. Raise the right hand and make the light letters, about six inches long, with the fore finger; and the thick letters with two fingers. Pronounce the letters as you make them, all together, *p b, t d, ch j, k g*. One pupil has been writing them with his left hand! Try again, *p b, t d, ch j, k g*.

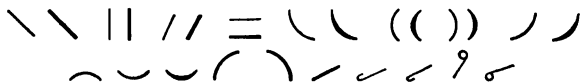
"You may now write these letters in your copy books. I hope your pencils are already sharpened. Watch me while I write the first group of letters upon the board, *p b, t d, ch j, k g*. Repeat them once. Now write them, and think of the sounds while you make the marks. Write them very slowly and carefully. Be sure you make the letters *t* and *d* upright. Write them once more, and make the thin letters as light as possible. Let me see if you know these eight letters. I will dictate some of them, and I want you to write the letters as soon as you hear them: *p, t, ch, k*. Once more, and make each letter twice if you have time: *p, t, ch, k*. All these are light letters: *t, ch, p, k; ch, k, p, t*. Now make the thick ones, *b, d, j, g*. Not too thick. Again, *b, d, j, g*. Once more, *d, j, g, b*. I see that you know some of these straight letters.

"We will now try to learn the curved letters, *f v, th th, s z, sh zh*. Look at the board and repeat them once, *f v, th th, s z, sh zh*. Copy them slowly, and think of the names as you write them. Notice that the names of these curved letters are also orderly; *f v* corresponding in sound with *s z*; and *th th* with *sh zh*. The curved letters are rather difficult to make at first; but with practice they are even easier to write than the straight letters. Thicken the curves only in the middle, tapering off at the ends, thus,  They are easier to write and look better than when made thick all through, thus  This tapering way of making the curves will be better done with a pen. Make every letter with one stroke, and all of the same size. Don't 'paint' the heavy letters.

"Now write *m, n, ng*. *M* and *n* are light, *ng* is heavy. *M* and *n* are very easily remembered by most pupils, but forgetful writers sometimes put *m* for *n*, or *n* for *m*. *M* is like a bridge, and *n* its reflection in the water. If any of you have bad memories you will be assisted in remembering the letters by this law of asso-

ciation. I should hope that no one will forget the letters *t* and *d*, but I may mention that they form the upright strokes of the capital letters T and D. I have known pupils puzzled to remember the letter *f* until I reminded them that it was the first letter of the word *forward*, and that the letter was written forward and not backward, as the letter *sh* is. Again, the letters *l* and *r* form an arch, of which *l* is the left limb, and *r* the right. These two letters are next in order. Write them once more. Now write the upward *r* a few times. Make it slope as much as this,  This is one of the easiest letters in the alphabet. Now we come to the most difficult letters, *w*, *y*, *h*. Not that they are really difficult, but they need a little more practice than the other letters. Write them once more and make *h* both up and down, writing the round part first.


"You have now written all the consonants in the phonographic alphabet. Let me see if you can repeat the letters as fast as I write them upon the board:—



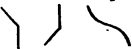
Tell me the letters to which I point. (Point to several on the board.)

"I will show you how to join the letters. When there are two or more strokes in a word they must be made without stopping, thus:



Let me see if you can read those joinings as I point to them. In writing *k-t*, *m-t*, *n-t* we begin above the line. Copy those three joinings. *T* is never written upward, so I hope you won't make  *k-t* that way.

Sometimes letters come below the line:



Copy those joinings from the board and remember to write them without taking off the pencil. These are not words, only combinations of consonants. To write words we must learn the vowels.

"There are six long vowels in Phonography, and six

short ones. I will give you the six long vowels first. They are represented by dots and short strokes, placed at the beginning, middle, and end of the consonant, thus :

⋮ ⋮ These vowels never change in sound or position ;

ah is always at the beginning ' | , *eh* in the middle ' | , and

ee at the end . | The same with *aw*, *oh*, *oo*, ' | - | _ |

"I will write a few words with each long vowel: *pa*, *tah*, *ma* ; *lay*, *pay*, *Tay*, *may* ; *tea*, *fee*, *me* ; *taw*, *gnaw*, *saw* ; *toe*, *know*, *mow* ; *too*, *do*, *shoe*. The letters *l* and *r* being written upward, the vowel-places are reckoned upward. Write *law*, *lea* ; *raw*, *rue*. (Place all these words on the board.)

"In all the words you have yet written the vowel was placed after the consonant, and was read last. When a vowel is placed before a consonant the vowel is read first, as in *eat*, *age*, *aim*, *ache*, *arr*, *eve*, *eel*, *ease*, *ought*, *oak*, *ooze*.

"You will now be able to write some words in Phonography from dictation. Write *Tay*, *day*, *Dee*, *may*, *nay*, *aim*, *key*, *fee*, *thaw*, *no*, *oak*, *they*, *show*, *age*, *taw*, *law*.

"You may think that some of the letters are nearly alike, such as *t* and *ch*, *f* and *ith*, *s* and *ish*. If written carefully there is no fear of mistaking one letter for another.

"We have now gone through the alphabet of consonants and long vowels, and learned how to join the letters and write simple words, and that is generally as far as I take my pupils at the first lesson. I could have explained the whole system in an hour, but it would have been utterly useless to do so. You must learn one thing at a time, and learn it thoroughly. The only way to learn the letters effectually is by writing them. You must not only be able to read the letters directly you see them, but write them down as fast as you hear them spoken. That is called 'reporting.' You can already report some of the letters that you know well. If I pronounce the sound *m*, I think you can write the letter (in Phonography as fast as I speak the sound. Try,

((((((I want you to be able to write

every letter as fast and as well as that, or better, before you come for your next lesson. Reporting is being able to write the letters without thinking. To do that you must write them again and again. You will have a week in which to practise the consonants. I shall expect that every pupil will know the twenty-four consonants perfectly at the next lesson. The way to learn these letters is to copy Exercise 1, page 6, of the 'Teacher,' several times, naming the letters aloud as you write them. It is useless to copy the letters unless you think of their sounds at the same time, and *speaking* them is still better than *thinking* of the sound. Write your home exercises with the pen, not pencil. Make all the letters of the same size, and as large as those in the 'Teacher.' If you can write Exercise 1 six times, that is once every day, it will be better than writing it six times in one day. Should you find some of the letters not easy to remember, practise those more than the others. If you learn the alphabet perfectly, you will get on rapidly. You can just as well learn your letters at home. If you don't know the consonants when you come to the next lesson, you will have to learn them in the class, thus taking up time that will be wanted for learning something new.

"When you have well practised Exercise 1, you can write a part of Exercise 2, or the whole of it if you have time. After writing those joinings as directed in the 'Teacher,' it is excellent practice to write a line of each joining, putting the longhand letters once at the beginning of each line; thus, fill a line with \backslash *p-k*; then a line with \backslash *k-p*; one line with \perp *t-k*; and one with \top *k-t*; then write a line full of \perp *t-m*; and another with \top *m-t*. Say the letters every time you write them."

Having expanded the First Lesson beyond what is given in the "Prize Essay on Teaching Phonography," I have now only to direct the reader who wishes to become a teacher to purchase that little work (Pitman, London or Bath, 6d.,) and after reading the first eighteen pages commence his next lesson in the middle of page 19.



MUSIC.

I HAVE endeavored to show that there is a melody of speech as well as a melody of song, speech and music being in fact but different branches of the same art. If it be true that "the only way to become a musical speaker is to learn the art of song," it will not be out of place to give a few "hints" on the subject of Music, for between this art and Phonography there is an intimate if not causative connection.

The inventor of Phonography has ever been a lover of the "concord of sweet sounds," and so was the father of Isaac Pitman, who wisely promoted and encouraged his eleven children (nine of whom are still living) to make their music at home, with the happy result that they could all use their voices musically or play upon some instrument. Isaac Pitman possesses much musical sensibility, and derives the highest enjoyment from music, especially sacred music. He early acquired some proficiency in playing the piano, and his partiality for Handel's masterpiece was shown by his ruling (with my help and a music ruling pen) a music-book large enough to hold each air and chorus of the "Messiah" upon one opening, and thus avoid the necessity of turning the leaf when playing. By the time the book was ruled, however, the business of Phonography had so increased that its inventor never found leisure to complete the undertaking.

Among my boyish recollections, one of the pleasantest is connected with accompanying my brother Isaac (as a listener) to the weekly practice of the Bath Sacred Harmonic Society, then conducted by Bianchi Taylor; and the exquisite opening chorus of Haydn's "Seasons," "Come gentle Spring," is ever associated in my mind with those delightful rehearsals. About the same time

Dr Mainzer visited Bath, and gave that impetus to the art of singing which has been continued by John Hullah and John Curwen with much increase to the enjoyment and morality of the people. The memory of good Dr Mainzer is dear to me because in his class I learned to sing. In the words of Luther, "I always loved music, and would not for a great matter be without the little skill I possess in the art." The fraternal feeling that exists amongst phonographers will, I trust, excuse these personal reminiscences.

In the *Phonetic Journal* for 8th Feb., 1879, there is a criticism upon "Shakspeare's Appreciation of Music," written by Richard Grant White, in which he says that the passage commencing "The man that hath no music in himself," (although he admits that it is "quite in character for Lorenzo to say it to Jessica,") is "absolutely untrue." In my opinion Shakspeare's words are absolutely true, and their truth will be apparent if the whole passage, and especially the first two lines, be duly pondered,

The man that hath *no music in himself*,
Nor is not moved by concord of sweet sounds.

Shakspeare does not say that the man who has no "ear for music" and cannot tell one tune from another, is therefore treasonable, dull of spirit, and not to be trusted. Many men, Dr Guthrie for example, and the man who only knew two tunes, one of which was "God save the Queen," and the other wasn't, have been unable to distinguish melodies, nevertheless they enjoyed music because it harmonized with their musical natures. What Shakspeare says amounts to this: the unmusical soul is not to be trusted; in other words, such a soul is not in accord with the harmony of heavenly life. Even deaf persons who have musical souls enjoy music when they place themselves in connection with a good conductor of sound, such as a pillar of wood, in the concert room. Their delight is no doubt partly due to the pleasurable vibrations induced by harmonious waves of sound as explained by the laws of acoustics.

Phonography is the practical application to the art of writing of the gamut of spoken sounds (the vowels) linked into speech by the joint action of the tongue, playing against the several parts of the mouth, and the lips;

these interposed obstructions of the sound, like so many ligaments, serving to unite the vowels into the continuity of speech. The reader will, I think, be glad to see the following mathematical explanation of the cause of the different sensations which the several "keys" of music excite in the sensitive hearer, prepared by the inventor of Phonography. To make it intelligible I must copy a few paragraphs from the report of a meeting of the principal musicians, amateurs, and others interested in music, which was held at the House of the Society of Arts, in London, on Tuesday, 5th June, 1860, Sir Thomas Philips, F.G.S., Chairman of the Council, in the chair:—

UNIFORM MUSICAL PITCH.

It has been customary, in treating of acoustical science and "pitch" in music, to assume, as the simplest possible point of departure, the existence of a note corresponding to one vibration per second; the various octaves of which will be represented by 2, 4, 8, 16, 32, 64, etc., vibrations, being a series of powers of the number two. This *theoretical* note is found to agree so nearly with the musician's idea of the note C (the simplest fundamental note in a *practical* point of view), that writers on acoustics, it is believed without exception, have agreed to consider them as identical, and have thus established what may be called a *theoretical pitch*, or definition of the note C.

Thus, the C produced by a 32ft. organ pipe is assumed to be the result of 16 double vibrations (or 32 single ones) per second. The octave above, or the lowest C of a grand pianoforte, of 32 double vibrations; the lowest C of a violoncello, of 64; tenor C, of 128; middle C of the pianoforte, of 256; and the C on the treble stave, of 512 double vibrations per second.

The divisions of a musical string, necessary to produce a major scale, are as follows:—

$$\begin{array}{ccccccc} \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} \\ 1, & \frac{2}{3}, & \frac{3}{4}, & \frac{4}{5}, & \frac{5}{6}, & \frac{6}{7}, & \frac{7}{8}, & \frac{8}{9} \end{array}$$

The number of vibrations due to each sound (being in inverse ratio to the divisions of the string) at the pitch alluded to, will therefore be as follows:—

$$\begin{array}{ccccccc} \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} \\ 256, & 288, & 320, & 341\frac{1}{3}, & 384, & 426\frac{2}{3}, & 480, & 512. \end{array}$$

The following are the numbers of vibrations of each note of the scale of C, according to the French normal diapason :—

C	D	E	F	G	A	B	C
261,	298 $\frac{5}{8}$,	326 $\frac{1}{2}$,	348,	391 $\frac{1}{2}$,	435,	489 $\frac{3}{8}$,	522.

Among other attempts to deal with the now intolerable evil of an extravagantly high pitch, that of a Congress of musicians at Stutgard in 1834, has attracted considerable attention. This body recommended a pitch of 528 for C,=440 for A, basing their calculation on 33 vibrations per second instead of 32. The following would be the scale at this pitch,—the only one yet proposed which gives all the sounds in whole numbers :—

C	D	E	F	G	A	B	C
264	297	330	352	396	440	495	528

This pitch, of which the C is 16 vibrations per second higher than that of C 512, and 18 vibrations lower than C at the present pitch (of 546), is as near as possible half-way between the two latter, and, therefore, a quarter of a tone above the one and a quarter of a tone below the other.

List of the several pitches referred to in the foregoing report :—

Handel's Tuning Fork (1740)	A at 416	—	C at 499 $\frac{1}{2}$
Theoretical Pitch	A at 426 $\frac{2}{3}$	—	C at 512
Philharmonic Society (1812-42)	A at 433	—	C at 518 $\frac{2}{3}$
Diapason Normal (1849)	A at 435	—	C at 522
Stutgard Congress (1834) ...	A at 450	—	C at 528
Italian Opera, London (1859)	A at 455	—	C at 546

On this subject Mr Isaac Pitman observes, in the Journal for 29th September, 1860, which published a report of the meeting at the Society of Arts :—

“The following table of the number of vibrations of each note in comparison with every other note in the octave, (the lowest in whole numbers,) will be serviceable, for reference, to the musical reader. It is to be used like a multiplication table ; thus G on the left (the note on the second line of the treble stave) makes 4 vibrations while D in the top row (representing the note immediately below the treble stave) makes 3. It will thus be seen

that the concord of the lower C with its fourth, or G, is more perfect than that of D with its fourth, or A, which, to agree with the perfect chord of C, G, should give $40\frac{1}{2}$ vibrations for A, instead of 40, or $26\frac{2}{3}$ for D instead of 27. We thus see a mathematical demonstration of the distinction which every musical ear feels in the perfection, or roundness, of the C, G, E, chord, compared with the chord of D, F sharp, A :”—

	C below treb. staff	D	E	F	G	A	B	C 2nd space treb. staff
C 2nd space treb. staff	2.1	16.9	8.5	3.2	4.3	6.5	16.15	
B	15.8	5.3	3.2	45.32	5.4	9.8		15.16
A	5.3	40.27	4.3	5.4	11.9		8.9	5.6
G	3.2	4.3	6.5	9.8		9.11	4.5	3.4
F	4.3	32.27	16.15		8.9	4.5	32.45	2.3
E	5.4	10.9		15.16	5.6	3.4	2.3	5.8
D	9.8		9.10	27.32	3.4	27.40	3.5	9.16
C below treb. staff		8.9	4.5	3.4	2.3	3.5	8.15	1.2

Music may be said to be a universal language, because it appeals to feelings and emotions which all persons possess, more or less, irrespective of their nationality. All nations have some kind of music, even the most savage; and the music of a people is one test of their

refinement. How intolerable to cultured ears are the discordant sounds with which some barbarous tribes express their warlike passions !

Every civilized nation has its characteristic melodies, which are the musical embodiment of the national life, its joys and sorrows ; for nations, like poets, " learn in suffering what they teach in song." Scotland and Ireland furnish the nearest home illustrations of this truth in their unrivaled national minstrelsy. There is a necessary correspondence between national music and national character.

Music is of two kinds, vocal and instrumental, corresponding to the heart and the head, the affections and the intellect, or the wisdom of good conduct and the understanding of truth. Vocal music is the oldest, the most natural, and the most expressive, consequently it soonest touches the heart. Vocal music is the highest branch of the art, because it combines the thought of speech with the feeling of song, making that perfect union—the marriage of *good* in the affections with *truth* in the understanding.

Infinite is the capacity of the science of sweet sounds for the expression of sentiment, from the simplest to the most sublime. It reflects man's every mood, mournful or merry, peaceful or defiant, ludicrous, terrible, and devotional.

Arbitrary would be the line which attempted to divide sacred from so-called secular music, excepting so far as the words are taken from the Sacred Scriptures, though the mere setting of inspired words to common-place harmony or melody does not necessarily make sacred music. All music that is deserving of the name is sacred when consecrated to a good purpose, and may be lawfully sung or played on any day. I have heard too much music in churches and chapels (happily more in past days than in the present) which, from its badness, had a secularizing, not to say a demoralizing, influence. On the other hand, there are numberless secular airs which move the best feelings of human nature. Many of these beautiful melodies have been pressed into God's service, their adapters declaring them to be too good for the devil. It is marriage that makes or mars music as well as men.

Music has justly been called " the handmaid of devo-

tion." Then why should congregational psalmody be so often a penance to the musical ear, notwithstanding the advent of "Hymns Ancient and Modern?" Dr Burney, the musical historian, says that the Psalmody of his day was more likely to drive Christians out of the church than to draw pagans into it. There is reason to be thankful that there has been a great advancement in the service of song during the present generation, but there is still room for improvement. What rich stores of grand anthem music we possess, written by gifted men for the service of God! It would be well if these pure and solemn harmonies could oftener be heard in our places of worship. The object of such music is "to relieve the weariness of a long attention; to make the mind more cheerful and composed; and to endear the offices of religion. Our worshiping music ought to be moving, but noble withal; grave, solemn, and seraphic; fit for a martyr to sing, and an angel to hear. It should warm the best blood within us, and take hold of the finest part of the affections, transport us with the beauties of holiness, raise us above the satisfactions of life, and make us ambitious of the glories of heaven."

Music has also been called "the divine art." We are told that "prayer shall cease, and preaching shall cease, but praising God shall never cease, neither in this world, nor in that which is to come. To sing praise to God is an angelic office; it is a foretaste of the fruits of heaven while we are on earth." While the last assertion may be admitted as beyond dispute, the other two assertions should be held as doubtful if it be granted that "desire," which must exist in heaven, is prayer, and that in heaven some will be less wise than others, and therefore stand in need of instruction.

Of the good influence of music I could quote many testimonies. Martin Luther says:—"Music is one of the finest and most glorious gifts of God, to which Satan is a bitter enemy; for it removes from the heart the weight of sorrow and the fascination of evil thoughts. Music is a kind and gentle sort of discipline; it refines the passions and improves the understanding. Those who love music are gentle and honest in their tempers. Music is my shield in combat and adversity, my friend and companion in moments of joy, my comforter and refuge in those of despondency and solitude. I want to

see the arts, especially that of music, in the service of Him who has created and given it. Children must learn to sing, and teachers must learn to teach it."

Some persons suppose that singing is the continual occupation of the angels. Milton has embodied the idea in these lines :—

Speak, ye who best can tell, ye sons of light,
Angels, for ye behold him, and with songs
And choral symphonies, day without night,
Circle his throne rejoicing.

There are other and better ways of praising God than by singing, both in heaven and on earth, unless we could sing to such good purpose as Jenny Lind did, when she warbled into existence another wing to the Manchester Infirmary. Jeremy Taylor says : "God is pleased with no music from below so much as with the thanksgiving songs of relieved widows, of supported orphans, of rejoicing and comforted and thankful persons."

Of the music of angels Milton thus sweetly sings :

 Their golden harps they took ;
Harps ever tuned, that glittering by their side
Like quivers hung, and with preamble sweet,
And charming symphony, they introduce
Their sacred song, and waken raptures high :
No voice exempt, no voice but well could join
Melodious part ; such concord is in heaven.

Music, historically considered, is almost coëval with man. It is found in all lands and amongst all classes of society. Like all other arts it has been progressive, and its improvement can be traced through a period of more than three thousand years. Being common to all nations, its invention cannot with certainty be attributed to any individual. Hermes, the Mercury of the Egyptians, surnamed Trismegistus, which means thrice illustrious, is, however, commonly credited with the invention of music. It is related that the Nile, after an inundation on one occasion left a number of dead animals, and among the rest a tortoise, the flesh of which soon dried up from the heat of the sun, leaving the shell and cartilages, which being contracted by the heat became sonorous and musical. Mercury, strolling

on the banks of the river, kicked accidentally against the shell and was agreeably surprised by the sounds it produced ; and this incident furnished him with the idea of the lyre. The study and practice of music in early Egypt, according to ancient writers, was confined to the priesthood, who used it only in religious and solemn ceremonies. The oldest picture of a musical instrument is sculptured upon an Egyptian monument, now in Rome. It is supposed to have been erected by Sesostris at Heliopolis, about 400 years before the siege of Troy, and it is probably three thousand years old. This Egyptian instrument had only two strings, with a neck like a guitar. There is little doubt that the Egyptians, at a very early period of their history, possessed musical instruments of much expression.

We learn from the Bible that in Laban's days instrumental music was known in Mesopotamia, for Laban reproaches Jacob, his son-in-law, for leaving him precipitately, whereby they had been unable to conduct him and his family "with mirth and with songs, with tabret and with harp." (*Genesis* 31. 27.)

The sacred songs of the Hebrews were set to music, and formed part of the religious service of the Jews. At the passage of the Red Sea the thrilling influence of music was felt, and from Genesis to Revelation there is mention of music in every one of the sacred books. The annual pilgrimages of the Jews to Jerusalem were enlivened with music. How much attached the Jews were to their sacred minstrelsy is evident from the plaintive opening of the 137th Psalm, "By the rivers of Babylon, there we sat down ; yea, we wept, when we remembered Zion. Upon the willows in the midst thereof we hanged up our harps. For there they that led us captive required of us songs. How shall we sing the Lord's song in a strange land ?"

The lyre or harp was composed of the bones of animals or the shell of the tortoise, and had three strings, which were afterwards increased to four. It was small and light enough to be carried by the hand when dancing. It was probably an instrument of this kind that David played upon before Saul, and drove away the evil spirit on more than one occasion. The poet Dryden thus sings of Jubal's lyre :—

When Jubal struck the chorded shell,
His listening brethren stood around,
And, wondering, on their faces fell,
To worship that celestial sound :
Less than a god they thought there could not dwell
Within the hollow of that shell,
Which spoke so sweetly and so well.

Musical instruments may be divided into three classes, stringed, wind, and percussion. Ancient stringed instruments included the harp, sackbut, and psaltery. The wind instruments comprised the organ (a series of pipes of different length), the dulcimer (a kind of bagpipe), and trumpets. Ten wind instruments are mentioned in the Bible. The instruments of percussion were the timbrel or tabret (resembling the tambourine), triangle, and cymbals, which were held in each hand and clashed together. According to Josephus, two hundred thousand musicians took part in the dedication of the temple of Solomon.

The invention of musical notation marked an era in the history of music. The honor of this discovery is accorded to Terpander, a Lesbian poet and musician, who lived 700 years before Christ. Like most of his brethren, he possessed a knowledge of practical as well as theoretical harmony. He gained the prize for music at the Carman games instituted by the Lacedæmonians. He is also credited with having added another string to the lyre, for which daring innovation, according to Vossius, he was banished and his instrument forfeited.

It is probable that Homer and his bardic brethren sang or chanted their poems, for in ancient times the sister arts of music and poetry were conjoined. The word "Music" means literally an art over which the Muses (the fabled goddesses of the liberal arts) presided. An unmusical man could not therefore be a poet or medium of metrical and imaginative compositions. The poet is necessarily a musician in soul; and every musician has the poetic faculty in proportion to his skill in composing or translating "harmonious numbers."

The qualifications of a minstrel bard included a poetic imagination, eloquence of language, a tuneful ear, a musical voice, and skill in playing the harp. Such musical and poetical genius was rare, and its possessors were proportionately esteemed and even venerated, as

in the case of the Druid bards. In the time of the ancient Britons and Saxons the possession of a harp, a horse, and a sword, entitled their owner to rank as a "gentleman;" and it is said that the minstrel's harp could not be seized for debt,—a privilege unknown to poor musicians in the present day. In the days of the troubadours every noble knight was ready not only to fight for his lady-love, but able to praise her charms in song, for all persons of culture had, or were supposed to have, some knowledge of music. Morley, a musician of the 16th century, in his quaint treatise entitled, "*A Plaine and Easie Introduction to Practicall Musicke*," makes one of the characters in his dialogue say, "Supper being ended, and musicke bookes (according to the custome) being brought to table, the mistresse of the house presented me with a part, earnestly requesting me to sing; but when, with many excuses, I protested unfainely that I could not, everyone began to wonder. Yea, some whispered to others, demanding how I was brought up; so that, upon shame of my ignorance, I goe now to seeke out mine old friend, master Gnorimus, to make myselfe his scholler."

King Alfred, of glorious memory, was skilful in music as well as in governing and educating his people. It is recorded that on the eve of a memorable battle, King Alfred entered the camp of his enemies the Danes disguised as a harper. The harp was a favorite instrument with the Britons, Celts, and other northern nations of Europe, and it is still the national instrument of the Irish and Welsh.

Music consists of melody and harmony. It is supposed that the Greeks had no knowledge of harmony. Rousseau maintained that music lies in melody only, and that harmony is rather detrimental to an interesting melody. The exquisite hymn attributed to this erratic genius, known as "*Rousseau's Dream*," refutes this theory. Harmony is really three-fold melody. The beauty of an air is enhanced by accompaniment, as a picture is displayed to advantage by a beautiful frame.

Wonderful tales are told of the magical effects of music. The Greeks believed that Orpheus and Amphion tamed wild beasts and made trees and stones dance to their harps. Pythagoras, it is said, instructed a woman by the power of music to arrest the fury of a young man

who came to set fire to her house. Empedocles, a pupil of Pythagoras, is accredited with having used the lyre with such effect as to prevent a man from committing murder. There is an authentic story of later date relating how an assassin who entered an Italian church to kill the organist had his hard nature so softened by the music, that he confessed his wicked intention and begged forgiveness of the musician he intended to murder. Burette declares music to have the power of so affecting the whole nervous system as to give relief in many disorders, and in some cases to produce a radical cure. Theophrastus is mentioned by Pliny as recommending music to cure diseases: there are references by Cato and Varro to the same effect. Pindar represents Æsculapius as healing acute disorders with soothing songs:—

Music exalts each joy, allays each grief,
Expels diseases, softens every pain,
Subdues the rage of poison and of plague:
And hence the wise of ancient days adored
One Power of physic, melody, and song.

The fierceness of Achilles was allayed by the sweet tones of the harp. Timotheus with his lute moved the passions of Alexander, inspiring him with fury and revenge, and then soothing him into gentleness and forgiveness. (See Dryden's "Alexander's Feast.") In the present day music is employed in asylums for the insane because of its tranquilizing and restorative influence. The effect of music even upon animals is noticeable. Music has been known to entice mice and snakes from their holes, and spiders from their webs. Shakspeare has recorded in a well-known passage the effect of music upon a herd of stags.

Music is not limited to the human race. There is music everywhere throughout creation, from the rolling planets to the bubbling brook. In animated nature music culminates in the songs of birds:

Hark! The lark at heaven's gate sings!

The feathered minstrels have inspired the poets with a thousand sweet songs from Shakspeare to Shelley. When we listen to the prolonged warblings of the linnet, the flood of melody poured forth from the tiny throat of the canary, or the plaintive and long-sustained notes of the

nightingale, we wonder how the little lungs of these songsters can find breath for such extraordinary performances. The explanation lies in the remarkable construction of the vocal organs of birds. The whole body of a singing bird is like a bellows, or a living harmonium. Only the male birds sing, or more correctly whistle. Birds in their wild state do not sing above ten weeks in the year; when confined in cages they sing for a much longer period,—another instance of the beneficent law of compensation. The nightingale has the finest and most sustained power of song. Mr Barrington possessed a nightingale which sang sixteen different beginnings and closes to its song, while the intervening notes were often pleasingly varied. It is not, however, in tone and variety alone that this songster excels. "It sings," says Mr Barrington, "if I may so express myself, with superior judgment and taste. I have observed that my nightingale begins softly, like the ancient orators, reserving its breath to swell certain notes, which by this means had a most astonishing effect."

From the earliest historical period the English people have been lovers of music and song. For this reason, probably, our beloved country received the name of "Merry England." The wandering minstrels were welcome guests at the people's merry makings. When idlers and vagabonds took to the trade of ballad singing, the minstrel's art fell into disrepute. The rogue Autolycus in "Winter's Tale" is a type of this class. The decay of minstrelsy is thus lamented by Sir Walter Scott in his "Lay of the Last Minstrel:"

No more, on prancing palfrey borne,
The minstrel caroled, light as lark, at morn;
No longer courted and caressed,
High placed in hall a welcome guest,
He poured to lord and lady gay
The unpremeditated lay.

The best of the old ballads were in praise of Robin Hood, that daring outlaw of the wood, who twanged the bow with steady eye, and made the well-aimed arrow fly. Robin Hood is endeared to us because he opposed tyranny and was kind to the poor.

May-day was a special time for music and merriment in the days of "Old England," and a delightful May-

day ought to make everyone sing for joy. May-day festivities are almost confined to sweeps, milkmen and carters, who decorate their vehicles and horses with bright ribbons and flowers on May morning. The pretty pageantry of crowning a good little girl as "Queen of the May" may yet be witnessed at Knutsford, in Cheshire, and a few other places. Many songs and ballads remain to tell how May-day was once kept in "Merrie England." "Come Lasses and Lads" is one of the best of these old ditties. It was the custom in olden times for the young people to go into the country and return in triumphal procession, in celebration of the approach of summer. This was called "Bringing in the May." The lads and lasses sang as they tripped along, bearing bunches of bloom, and they took leave to dance through anybody's house, in at one door and out at the other.

Christmas time was another season of rejoicing. The boar's head and the wassail have disappeared, but the Christmas carols remain. The most popular Christmas carol in the northern part of England is "Christians awake," the music of which was composed by Dr Wainwright, once organist of what is now the Manchester cathedral, of whom the following anecdote is related. When the fine organ in Halifax Parish Church was opened, there were several competitors for the post of organist. The first player was Dr Wainwright, whose execution was so rapid that the organ-builder, a German, ran about the church exclaiming, "Oh tear, oh tear, he run over de keesh like one cat; he will not give my pipes rooms for to shpeak!" The next player was William Herschell, afterwards Sir William Herschell, the great astronomer. A friend asked him what chance he had. Herschell replied, "I don't know, but I am sure fingers alone won't do." When Herschell's turn came, he produced such a volume of rich harmony, especially in playing the Old Hundredth Psalm, that all present were astonished, and the delighted builder said, "Tish is very coot inteet; I will love tish man, he gives my pipes rooms for to shpeak!" Herschell being asked how he produced such extraordinary effects, replied, "I told you fingers alone would not do," and, pulling from his pocket two pieces of lead, he said, "one of these I placed on the lowest key, and the other upon the octave

above, [in place of pedals,] and thus I obtained the effect of four notes instead of two." Herschell deserved the appointment, and he got it. The beautiful and noble Christmas hymn, "Christians awake!" was written by John Byrom the stenographer.

James I. of Scotland, whose youth was spent in captivity in England, is regarded as the inventor of the peculiar style of music for which Scotland is celebrated. In the troubled time of the Commonwealth the gentle art of music was neglected. The loftiest mind of the age, John Milton, was a devout student of the divine art, and eloquently defended its study and practice, though the Puritans generally were opposed to any music except Psalm singing. Milton, who was a performer on the organ, recommends music in his tract on education, as beneficial to mind and body. I quote one of his eloquent sentences: "The interim of unsweating themselves regularly, and convenient rest before meat, may, both with profit and delight, be taken up in recreating and composing their traveled spirits with the solemn and divine harmonies of music, heard or learned; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well studied chords of some choice composer; sometimes the lute or soft organ stop waiting on eloquent voices either to religious, martial, or civil ditties, which if wise men and prophets be not extremely out, have a great power over dispositions and manners, to soothe and make them gentle from rustic harshness and dis-tempered passions. The like also would not be inexpedient after meat, to assist and cherish nature in her first concoction, and send their minds back to study in good tune and satisfaction."

The rigorous propriety of the Puritan period naturally resulted in the lax morals of the Restoration, with its drinking and love-songs, the best of which have been modernized and united to better verses by Messrs Chappell and Macfarren. With the cavaliers the glass helped the song, and the song excused the glass; thus drinking habits were formed, the disgrace of which yet attaches to this nation. We must not blame music for this; the love of music was one redeeming feature in those hard drinkers. Good drink deserves a good song, and the

best drink is water. In those days tea was not to be had, except as a costly luxury. King Charles II. thought the East India Company made him a handsome present when they sent him 2lb. of tea.

Mr Ruskin, in a letter to a vegetarian friend of mine, the author of the "Science of Life," (James Burns, price 6*d.*.) writes of the arts of music and dancing as "leaders and governors of the bodily and instinctive mental passions;" adding, "no nation will ever bring up its youth to be at once refined and pure till its masters have learned the *use* of all the arts, and primarily of these; till they again recognise the gulf that separates the Doric and Lybian modes, and perceive the great ordinance of Nature, that the pleasures which, rightly ordered, exalt, discipline, and guide the hearts of men, if abandoned to a reckless, popular disorder, as surely degrade, scatter, and deceive alike the passions and the intellect."

William Bird, a musician of the time of Queen Elizabeth, gives the following eight reasons for learning to sing:—"1. It is a knowledge easily taught and quickly learned, when there is a good master and an apt scholar. 2. The exercise of singing is delightful to nature, and good to preserve the health of man. 3. It doth strengthen all parts of the heart, and doth open the pipes. 4. It is the best means to preserve a perfect pronunciation, and to make a good orator. 5. It is a singular good remedy for a stuttering and stammering in the speech. 6. It is the only way to know where nature hath bestowed the benefit of a good voice, which gift is so rare that there is not one amongst a thousand that hath it, and in many that excellent gift is lost, because they want an art to express nature. 7. There is not any music of instruments whatsoever comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered. 8. The better the voice is, the meeter it is to honor and serve God therewith, and the voice of man is chiefly to be employed to that end.

Since singing is so good a thing,
I wish all men would learn to sing."



PHONOGRAPHY AND THE PENNY POST.

THE history of Phonography, and "how it came about," must ever be a subject of interest to phonographers. The first edition of Phonography was published in 1837. That edition lasted three years. The inventor prepared a new edition for the press before the end of 1839, but its publication was deferred until the establishment of the Penny Post, 10th January, 1840, from a conviction that increased postal facilities were indispensable to the propagation of the system.

High expectation pervaded the country in regard to the prospective benefits of cheap postage. Those expectations have not been falsified. Great was the rejoicing when the days of dear postage were numbered. A letter from London to Bath in 1839 cost 9d., and any enclosure, however slight, made the postage double. I remember that the inventor of Phonography when a young man resorted to the legitimate and economical contrivance, in writing to the "old folks at home," of filling the largest sheet of white paper that could be purchased; one sheet, no matter how large, being charged as a single letter. These letters were curiosities on account of the great quantity of writing they contained.

One of the most common, delightful and useful employments of Phonography is in correspondence; phonographers have therefore reason to be grateful to Rowland Hill; but no writer of the system has so much reason to be grateful as its inventor, because the high rates under the old postal arrangement almost prohibited the transmission of the phonographic publications by post. Immediately the postage was reduced,

phonographic correspondence and orders for books by post greatly increased. An incident will illustrate this. The labors of the postman who delivered letters at the Bath Phonetic Institute having increased from this cause, a proposal was made in the *Phonetic Journal* to give him a substantial "Christmas-box." In the *Journal* for 1842, under the title of the "Phonetic Budget," the editor wrote, proposing "that every phonographer in the kingdom, who approved of the plan, should write to the editor in Phonography on the last day of the year (1842); and that each letter should contain a penny stamp as a gratuity to the Bath postman, whose labors have been increased and must still increase with the spread of Phonography. It was hoped that the sum would be sufficient to buy him a Mackintosh. The Budget has exceeded all anticipations as to the amount of affection for Phonography that exists, united with a fixed purpose on the part of every writer to spread abroad a knowledge of the system. The reading of the Budget occupied nearly two days. The number of letters received was 261; from Nottingham forty-eight, Manchester forty, Bath thirty, Salisbury twenty, etc., and we have been able to present the postman with a 30s. Mackintosh, a very excellent article, for which he desires us to express his most grateful thanks to the phonographers of the United Kingdom." (Extract from the *Phonotypic Journal* for 1843, page 13.) The editor addressed the contributors to the Budget as "Dear friends," remarking, "I must confess that I often detect myself in writing in a strain of familiarity that appears unbecoming in a public Journal. The truth is, that Phonography together with other instruments, is working in the hand of Divine Providence for the production of new feelings, new desires—aspirations after universal brotherhood; and when penning my thoughts in it, either for the press or in private correspondence, I feel as though I were writing to familiar friends. Phonography is a species of Freemasonry without formality. The expression of this feeling is but the echo of your own sentiments, as might be shown from numerous quotations from the Budget. The following is a specimen:—'Phonography has really done great good, not only in an intellectual, but in a moral point of view. It seems to possess the peculiar charm of making and cementing friendships.

It exerts an influence over the feelings of those who know the art that is irresistible, uniting them, as it were, by some mysterious spell: apart from this, its effect upon the individual is no less striking.' The Budget is another proof that impulses have been called forth on behalf of a reform in our mode of writing and printing which will not cease to operate until the desired result be effected."

Wonderful has been the progress of Phonography and the phonetic principle, and the extension of phonographic correspondence during the forty-two years since the above was written; and much of this progress is owing to the penny post. In a recent letter from my brother Isaac he says:—"The number of phonographic letters received daily at the Phonetic Institute during the busiest part of the winter season exceeds 100. This is above the average, the increase being due to the preparation of the List of Members of the Phonetic Society." Above 25,000 phonographic letters are received annually at the Phonetic Institute, and nearly as many letters and parcels of books are sent out. The number of phonographic letters transmitted throughout the United Kingdom during the year must be counted by hundreds of thousands. Occasionally letters have reached their destination when addressed in Phonography. This use of Phonography should not be countenanced.

With the exception of the invention of the alphabet and the printing press, no human achievement has done more to benefit mankind morally, intellectually and materially than cheap, frequent and efficient postal communication. A brief history of postal contrivances from the earliest times will probably interest the reader.

Frequent mention is made in the Bible of letters being written and sent; and it is worthy of note that the two earliest instances of sealed writing, namely those sent by David and Jezebel, were dictated by lust and covetousness, accompanied by treachery, and resulting in murder. The first letter mentioned in the Scriptures was written by David to Joab. (2 *Sam.* 11. 14.) In the second instance circular letters are probably indicated by the use of the plural number. (1 *Kings* 21. 8.) King Hezekiah (700 B.C.) seems to have had a postal system, for it is said, (2 *Chronicles* 30. 1-6.) "The posts

went with the letters from the king and his princes throughout all Israel and Juda." Ahasuerus, king of Persia, on account of the disobedience of his wife, Queen Vashti, sent letters into the 127 provinces of his vast empire, which extended "from India even unto Ethiopia," the letters being written "to every people after their language," to the effect that "every man should bear rule in his own house." (*Esther* 1. 22.) The letters of St Paul and other Apostles are often mentioned in the Acts and Epistles.

We are apparently indebted to the Persians for the first formation of posts. Diodorus Siculus relates that men were posted at short distances in Persia "to give notice of public occurrences from one to another with a very loud and shrill voice; by which means news was transmitted to Court with great expedition." Of course there could be no secrecy in such communications. Cyrus, King of Persia, according to Xenophon, organised a regular system of post horses. "He caused it to be tried how far a horse could go in a day without baiting, and appointed at various stages men whose business it was to have horses in readiness." Herodotus confirms this in these words, "Nothing in the world is borne so swiftly as messages by the Persian couriers." The Emperor Augustus appointed posts on the principal Roman roads with relays of horses. Pliny informs us that these posts were employed only to forward the public despatches. Wealthy citizens engaged private messengers. Diplomas were sometimes granted for the use of the public horses and carriages. These "diplomas" may be regarded as the prototype of our postage stamps. According to Prescott, messages were sent through Mexico in very early times by means of couriers and relays of horses two leagues apart. The Mexican despatches were in hieroglyphics. A novel feature of these Aztec couriers was that the color of their dress indicated good or bad tidings; so that "their appearance spread joy or consternation." The posts of the Incas surpassed even those of Mexico. Humboldt tells us that the roads of the Incas were among the most useful and stupendous works ever executed by man. Prescott says that the traveler still meets in central America with wonderful memorials of the past, the most remarkable being the great roads, the remains of which attest their former

magnificence. One of these roads is described by the historian as being "conducted over pathless sierras, buried in snow. Galleries were cut for leagues through the rocks; rivers were crossed by means of bridges that swung suspended in the air; precipices were scaled by stairways hewn out of the native bed; ravines of hideous depth were filled up with solid masonry; in short all the difficulties which beset a wild and mountainous region, and which might appall the most courageous engineer of modern times, were encountered and successfully overcome." The length of this extraordinary road was nearly two thousand miles. It is surprising that the postal service of western nations preceded those of Europe in time, and surpassed them in efficiency.

The "foot runners" of China also preceded ours by hundreds of years. Marco Polo, who traveled in China in the 14th century, describes the posts as having been long in existence, and similar to those used in Persia under Cyrus. This famous Venetian traveler says:—"Messengers are sent to divers provinces, and on all the roads they find a post, called a jamb, at distances of thirty-five miles, for the entertainment of the Imperial envoy." Is there any etymological connection between the Chinese post "jamb" and the English word signifying a door *post*? There is this resemblance in their use, that the English jamb stops the door, and the Chinese jamb stops the post.

There are but scanty historical records of the modes of correspondence in England before the postal service became subject to State regulation. Five hundred years ago very few persons were able to read, much less to write; consequently letters were like angels' visits, "few and far between." There are, however, letters in existence as old as the reign of Edward II. which have the words "poste haste" written upon them. Henry VIII. instituted the office of Master of the Postes, who complained of the difficulty of getting post horses. He says, "Constables many times be fain to take horses out of plows and carriages, wherein can be no extreme diligence." Against the charge of remissness and tardiness of the mails he pleads: "As to the posts between London and the Court, there be now but two; whereof the one is a good honest fellow, and wont to be diligent. The other hath been a most painful fellow. If he now

slak he shall be changed." The correspondents in those days did not always date their letters correctly. The Poste Master adduces this fact to account for delay:—"I have known folks who have dated their letters a day or two before they were written and the conveyers have had the blame."

In the reign of Edward VI. the payment for each post horse was a penny a mile. Wheeled conveyances were unknown. The wretched roads were like ditches strown with stones, and were so infested by robbers that travelers had to proceed in companies for mutual protection. With the disappearance of feudalism, the increase of trade and commerce, and the improvement of the highways, the conveyance of letters received more attention. Even in the reign of Queen Elizabeth coaches were a novelty. The Queen on one occasion went to open Parliament in a rickety coach, and she wrote a curious and graphic account of her sufferings during the journey. The Queen usually rode on a pillion behind the Lord Chancellor.

Under these circumstances it is not surprising that news traveled slowly; the wonder is that important despatches were sometimes transmitted with almost incredible celerity. Noblemen and country gentlemen, both in England and Scotland, kept running footmen. Hence the name of "footman." It is related that the Earl of Home sent his footman one evening to Edinburgh, a distance of thirty-five miles, with a letter of importance. Next morning he saw the man sleeping on a bench in the castle hall, and was about to strike him for neglecting his duty, when the runner awoke and handed to the Earl an answer to his letter. Lord Home, it is said, rewarded the man for his speed with a piece of ground which bears the name of Post Rig to this day.

Some letters of this period which have been preserved show that care was taken to protect them from the curiosity of the bearer. The letters were folded and fastened with string or silk thread, and had a strap or tape appended, upon which the seal was affixed.

The old way of sending letters was slow, costly and hazardous; the messengers were waylaid not only by footpads but by Government spies in order to intercept treasonable correspondence. England was behind some of the European nations in establishing public letter

posts. The first regular postal system for the use of the public was founded in the time of the Stuarts. So complete is the security enjoyed by letter writers in our time, we can scarcely believe that letters were at one time systematically opened by the Government.

Thomas Witherings, Post Master in the reign of Charles I., has the credit of being the first postal reformer. In 1635 he successfully memorialized the Council to "establish a post between London and all parts of the kingdom for the transmission of letters," for the reason that "private letters being now carried by carriers or persons traveling on foot, it is sometimes two full months before an answer can be received from Scotland or Ireland to London." After the Government undertook to carry letters, proclamations were issued from time to time forbidding any person transmitting letters privately. The first rates for postage were 2*d.* for eighty miles, 4*d.* for 140 miles; 6*d.* for long distances and 8*d.* to Scotland. In 1649 the Common Council of London established a post office in opposition to the Government. The Government rates were, however, lowered, the number of despatches increased, and after these concessions the rival post was suppressed. But public opinion against the Government monopoly was not silenced, and many pamphlets were written upon the subject; it is a curious coincidence that one of these bore a name which is associated with modern postal reform, and actually advocated a "penny post." The title of the pamphlet was, "John Hill's Penny Post; or a Vindication of the Liberty of every Englishman in carrying merchants' or other men's letters against any restraints of farmers of such employment." (1659.) "He is the fittest man for the post," wrote John Hill, "who will undertake the service at the cheapest rate."

Even under the Commonwealth the postal service was not inviolate. One of the ordinances published during the Protectorate sets forth that the Post Office ought to be upheld not merely for its use to the public but because the Government might thereby "discover and prevent many wicked designs, which have been and are daily contrived against the peace and welfare of the Commonwealth, the intelligence whereof cannot well be communicated except by the letters of escript." Cromwell only followed the course of other Governments, and he

showed more honesty by acknowledging his intentions. The Venetian ambassador complained that his letters had been opened and read; but he got no redress. There was retaliation; English letters being opened by foreign governments. As a check upon unauthorised letter opening it was enacted that "no one, except under the immediate warrant of our principal Secretaries of State, shall presume to open any letters not directed to themselves."

In Cromwell's time (1656) an Act was passed to "settle the postage of England, Scotland and Ireland," and the Post Office was established upon a new and broad basis, whereby the postal revenues were greatly augmented. During the Restoration the Post Office continued to rise in importance and good management. The postal service was farmed to enterprising persons, who made large profits. In the reign of Charles II. further complaints were made of the opening of letters at the General Post Office, and a proclamation was issued "for quieting the Postmaster General in his office;" and forbidding letter-opening "without sufficient warrant from the Secretary of State." In 1663 a Turnpike Act was passed to improve the roads, which were described as "very vexatious," "almost impassable," and "very dangerous." In 1654 the postal revenues were farmed for £10,000 a year; and in 1675 at £43,000. Towards the close of the reign of Charles II. a penny post was set up in London, and proved a great success, but being opposed by porters, pensioners and other interested persons, it was transferred to the Government, and replaced by the London district office, which existed till 1854. Postal facilities were gradually multiplied, the authorities having discovered at last, that "easy and cheap corresponding doth encourage people to write letters."

Rowland Hill, the Post Office reformer, was the son of Thomas Wright Hill, of Birmingham, a schoolmaster and advocate of phonetic spelling. The mother of Rowland Hill was "a woman of shrewd intellect, courage and integrity. The passionate attachment with which she inspired her children, and the influence over them she derived from it, continued unabated till her death, which took place when all had reached middle age." The progenitors of the Hills "afforded instances of re-

markable force and independence of character, interesting in support of the theory of the descent of moral as well as physical qualities." Their genealogy could be traced to John Hampden, and to Butler, the author of "Hudibras."

In the recently published "Memoir of Matthew Davenport Hill," Recorder of Birmingham, the eldest son of Thomas Wright Hill, it is related that the father "was brought up in the narrowest Calvinistic views, but he early left the sect to which his parents belonged and joined the Unitarian body. He became a member of Dr Priestley's congregation at Birmingham, and formed a strong attachment to his pastor. When the notorious riots of July, 1791, broke out, he with a small body of fellow worshippers offered to defend Priestley's house against the mob. To their sore disappointment all defence was declined, on the ground that it was the duty of a Christian minister to submit to persecution, and Priestley's house was pillaged and burned. But the martyrs of one century are the prophets of the next. Birmingham, whence Priestley had to fly for his life, has adorned the space surrounding her Town Hall with his statue, as a companion to that of James Watt; while Oxford, the very stronghold of orthodoxy, has placed in her Museum a like memorial of the great non-conformist philosopher."

Thomas Wright Hill opened his school in 1803. "To this step he was urged by his wife, in the hope that it would secure for their children a better education than her husband's scanty resources would otherwise provide. And so it did, though not in the way she expected. From their father's inability to pay for sufficient assistance, the boys became teachers at an early age, and had to begin their task by teaching themselves." The father had a happy mode of imparting instruction to his children. "Now and then," relates Rowland's elder brother, Matthew, "my father's walking-stick would answer the purpose of a crayon, with the surface of the road or a ploughed-field for blackboard. Perhaps the greatest obligation we owe to our father is this, that from infancy he would reason with us—argue with us—would be perhaps a better expression, as denoting that it was a match of mind against mind, in which all the rules of fair play were duly observed, and we put forth

our little strength without fear. Arguments were taken at their just weight; the sword of authority was not thrown into the scale."

After an illness the father expressed the following estimate of his sons' help:—"I had the unspeakable pleasure to find that my boys could for a whole week conduct school, now larger than ever, without assistance from me." "As he (Matthew) grew older (his daughters relate) he became weary of defects in the school, and boldly set himself to the task of amending them. His younger brothers aided him in the enterprise, the main help coming from Rowland, to whom in after years the development of new principles in the government of the school was chiefly owing."

The family of Thomas Wright Hill consisted of six sons and two daughters. It was the custom of the family to "discuss at meal and other times, when not engrossed with business, political questions, scientific discoveries, or plans for social improvement, particularly the latter. Edwin, the second son, possessed a remarkable gift for mechanical invention, which showed itself in beautiful contrivances. In the Stamps Department at Somerset House, of which he was Superintendent, he completely remodeled the machinery in use; while he reorganised, equally to the advantage of the service, the staff under his command. He was the inventor of the well-known machine for folding envelopes."

In continuing the history of our postal system it should be recorded that the conveyance of letters by "mounted messengers" was even more dilatory in Scotland and Ireland than in England. In Ireland noblemen employed "intelligencers" to carry their letters. In 1703 permission was granted for the establishment of a penny post in Dublin similar to the one in London.

The system of "franking" letters (sending them post-free) dates from the creation of the Post Office by Act of Parliament. Like all privileges it soon became abused. It has been conjectured that the franking privilege was accorded to propitiate members of Parliament in favor of the postal Act. It was proposed that the letters of members should "come and go free." An independent member designated the franking clause as "a poor mendicant proviso, below the honor of the House;" and the Speaker said he "felt ashamed of it." The Lords

threw out the clause because (it has been surmised) there was no provision in the Bill that their letters should pass free. This omission was afterwards supplied, and the members of both Houses were pestered for franks until the penny post superseded the objectionable practice. By means of the "packet service" not only were letters franked, but such bulky and curious consignments as "fifteen couples of hounds," "parcels of lace," "fitches of bacon," and even "maid servants." In 1763 the money value of the letters franked by members of Parliament amounted to £170,000. Franks were frequently forged. One forger, in five months, counterfeited twelve hundred dozens. Officers of State enclosed letters from their friends under pretence of being "on His Majesty's service."

In 1715 Ralph Allen, Postmaster of Bath, developed the system of "cross posts." There was then no direct post between such important towns as Bristol and Birmingham, and the letters to and from these places were sent round by London. Allen, in his proposal to the Lords of the Treasury, argued that "quickened and improved correspondence is the life of trade." He offered to work cross posts at his own risk. The first agreement was for seven years. Allen was to pay six per cent. to the Government, and convey letters three times a week between Exeter and Chester, and between Bristol and Oxford, going by way of Bath and Abingdon, and "taking in all towns on or near the route." His seven years' lease was renewed seven times. Allen's posts traversed the whole country; letters were delivered six times a week, and his payment to the Government reached £18,000 a year. The invasion of England by Prince Charles having disturbed Allen's postal arrangements in Lancashire and the midland district, a clause was inserted in his agreement to protect him from similar losses in future. When Allen died in 1764, the cross posts were taken up by the Government. Allen estimated his profits at ten thousand a year; his total receipts being half-a-million sterling. "His energy and organizing powers," says the historian of the Post Office, "are worthy of all praise, and inasmuch as he laid the foundation for the future improvement of the Post Office, and carried out schemes over which officialism had failed, he deserves the gratitude of posterity."

A writer in the *Gentlemen's Magazine* for 1764 says that Allen "was not more remarkable for the ingenuity and industry with which he made a very large fortune, than for the charity, generosity and kindness with which he spent it." He was a benefactor of Henry Fielding, the novelist, who in "Tom Jones" has pictured Allen in the person of Squire Allworthy as a "human being replete with benevolence, meditating in what manner he might render himself most acceptable to his Creator by doing good to his creatures." Allen enjoyed the friendship of Pope, who in a letter to Warburton introduced Allen as "one of the wealthiest and kindest of mortals." Pope's couplet on Allen contains one of the best known lines of the poet:—

Let humble Allen, with an awkward shame,
Do good by stealth and blush to find it fame.

Warburton married a niece of Allen's, and resided with him almost constantly in his princely residence at Prior park, Bath, which Allen built from his postal profits, and which is still one of the most beautiful and charmingly situated buildings in England. It is now a Roman Catholic College.

This was the period of the "post-boy," whose appearance and occupation have been immortalised by the poet Cowper. Mr Allen engaged that his post-boys should ride five miles an hour, and the General Post Office expected no greater speed from their post-boys. Roads at this time were in so bad a condition that Arthur Young, the famous agriculturist, describes them by all manner of epithets from "execrable" to "infernal." He says of the road from Preston to Wigan, "I would most seriously caution all travelers who may purpose to travel this terrible country, to avoid it as they would the devil, for a thousand to one they will break their necks or their limbs by overthrows or breakings down." The road from Wigan to Warrington was worse. Young says of it, "Any person would imagine the boobies of the country had made it with a view to immediate destruction." On such roads traveling was very tedious as well as dangerous. In 1703 a royal personage was fourteen hours traveling forty miles, and yet says the chronicler, "Except when overturned or stuck in the mud there was no stoppage." Queen Victoria travels to Balmoral (600 miles) in less time.

There was a marked improvement in the roads during the engineering period which was heralded by such men as the Duke of Bridgewater, Brindley, Smeaton, Rennie, Telford, Watt, Boulton, Metcalf and Macadam. The macadamising of the "veins of the nation" led to the running of stage-coaches. In 1754 some Manchester merchants started a "flying coach," the projectors promising a speed of "about five miles an hour." The prospectus contained this announcement: "However incredible it may appear, this coach will actually (barring accidents) arrive in London in four days and a half after leaving Manchester." In the same year the Edinburgh stage-coach was advertised to make a journey to London in "ten days in summer and twelve in winter." In the following year the Liverpool merchants outstripped their Manchester rivals, and ran a coach to London in three days. "Flying coaches" were also despatched from Leeds, Sheffield and other large towns. In 1784 these coaches had attained a speed of eight miles an hour.

The establishment of "mail coaches" marks an important era in the history of the Post Office. Fifteen years after the death of Allen the work of postal acceleration was continued by his friend, John Palmer, who was Mayor of Bath, Member of Parliament for that city, and manager of the Bath and Bristol theatres. Palmer thought the mail bags ought to be carried at least as fast as coach passengers. Letters which left Bath on Monday night were not delivered in London till Wednesday, whereas the stage-coach which left Bath on Monday morning arrived in London on Tuesday morning. Palmer had noticed that letters were frequently sent by coach instead of by post for the sake of greater speed and safety. In his proposal to the Government, Palmer complained that notwithstanding the improvement of the roads "the post is as slow as ever. The mails are generally entrusted to some idle boy without character, mounted on a worn-out hack, and who so far from being able to defend himself, or escape from a robber, is more likely to be in league with him. Why should not the stage-coach, well protected by armed guards, carry the mail bags?" The postal officials opposed Palmer's scheme, declaring it to be not only "impracticable," but "dangerous to commerce and

the revenue." They said it was not possible for outsiders to instruct officers brought up to the business. They would not even admit that the postal service needed improvement—another illustration that Institutional reforms come from "outsiders." The opposition would have daunted a less determined man. One writer declared it was "impossible that the Bath mail could be brought to London in 16 or 18 hours." Another thought that if the mails went so fast there would not be time to sort the letters.

Palmer wanted the mails to keep strict time: and instead of leaving London at all hours of the night, he suggested that they should be despatched at the same time. This was subsequently done, and it became one of the "sights of London" to witness about thirty smart mail-coaches, with driver and guard in scarlet livery, start from the General Post Office at eight o'clock every evening. "The absolute perfection," writes De Quincey, "of all the appointments about the carriages and the harness, their strength, their brilliant cleanliness, their beautiful simplicity, and more than all, the royal magnificence of the horses, were what first fixed the attention."

On the 24th July, 1784, the Lords of the Treasury issued an order directing that the first trial of a more expeditious conveyance of letters should be made between London and Bristol; and Palmer was appointed Controller at a salary of £1,500. These fast mail-coaches traveled securely; no attempts being made to rob them, and traveling thus became more pleasant and popular. The mails were exempt from paying turnpike tolls. This induced innkeepers and owners of stage-coaches to carry the mails at nominal rates, and in some instances to pay for the privilege.

What Palmer did for travelers in England; Bianconi achieved in Ireland by running cars at cheap rates in all directions. In 1848 he employed 1,400 horses; and in 1860, notwithstanding the introduction of railways, he had 1,000 horses, and more than sixty conveyances.

Although the English main roads were now in fair condition, thanks to Macadam and his three sons, the cross roads were neglected. Robert Owen relates that he was three days and three nights in traveling from Manchester to Glasgow.

The merchants of Liverpool, Manchester, and other towns, petitioned for the new mail service. The journey to Bath was run in fourteen hours, and to Bristol in sixteen hours. The speed of the mails was gradually increased from six to ten miles an hour. Each mail-coach carried fourteen passengers besides the coachman and guard. Under the new and more expeditious system, the number of letters increased considerably, although the rates had been raised. In commemoration of the change a copper token, called the "mail-coach halfpenny," was coined in honor of Palmer, and inscribed, "A token of gratitude for benefits received from the establishment of mail-coaches." In six years the net postal revenue had increased six-fold. When Palmer retired, he was awarded a pension of £3,000 a year.

In 1836 there were nearly a hundred mail coaches in England, and traveling by these swift and well-appointed conveyances was very pleasant in summer time. The arrival and departure of the "mail" was quite the event of the day in most towns, especially in times of excitement. "It was the mail coach," says De Quincey, "that distributed over the face of the land the heart-shaking news of Trafalgar and Waterloo." In the troubled days of Queen Caroline, Miss Martineau tells us that "all along the line of mails, crowds stood waiting in the burning sunshine for news of the trial, which was shouted to them as the coach passed." When the Reform Bill became law similar scenes occurred.

In connection with the history of the Post Office, reference should be made to the Money Order Office. This branch of the establishment was founded in 1792, to enable soldiers and sailors to transmit part of their earnings to their families. Three officers of the Government, under the name of "Stow and Co.," found the capital, and charged 8*d.* for every £1 transmitted. After a time the public were allowed to use the Money Order Office. In 1838 the Government undertook the work, and reduced the rates, and as soon as the penny post came into operation, the growth of the Money Order business kept pace with the increase of letters.

The first General Post Office was located in Cloak lane. It was then removed to the Black Swan in Bishopsgate street. This building was destroyed by the great fire in 1666. The next office was in Lombard

street. The last removal was to the fine building, 400 feet long, erected for the purpose in St Martin's le Grand, which was opened in 1829.

In 1830 the Liverpool and Manchester Railway was opened, and then for the first time the mails were conveyed by steam. Postal business increased, but there was no disposition to reduce the rates. In 1837 the average postage was 9½d. per letter. About this time the stamp duty on newspapers was reduced to 1d.; this led to an enormous increase in the number of newspapers sent through the Post Office. In 1838 an Act was passed to legalize the conveyance of mails by railways.

We now reach the period of the Penny Post. Rowland Hill, its founder, was born at Kidderminster in 1795, and, as previously related, was for many years a tutor in his father's school at Birmingham. He afterwards became Commissioner for conducting the colonization of S. Australia on the plan of Mr Wakefield. In this work he is said to have evinced "considerable powers of organization." Rowland Hill has told us that he prepared himself for undertaking postal reform by "reading very carefully all the reports on the subject of the Post Office." He then prepared his calculations, which were made with great care and accuracy. In his pamphlets he showed that high rates checked correspondence and fostered illicit delivery; that a uniform rate would simplify the accounts; and that prepayment would save the time spent in collecting postages from house to house as the letters were delivered, which detained the carrier two minutes on an average at each house. He suggested the use of postage stamps, and reminded the receivers of letters that by providing letter boxes the delivery of letters would be further expedited.

In January, 1837, Rowland Hill first published his plans in pamphlet form, entitled "Post Office Reform; its Importance and Practicability." There is a copy of this pamphlet in the Manchester Free Library. It bears such evidence of thought and thoroughness that we do not wonder it commanded immediate attention. The writer pointed out the policy of conveying letters for long and short distances at the same rate, although at first sight it might seem unfair. Every reasonable objection was answered, and even such unreasonable

ones as this he took the trouble to refute: "That the number of letters would be increased so enormously as to render their distribution impossible." His conclusion is: "We see, then, that the state of the revenue, the improved means of conveyance, the necessities of commerce—all things concur in rendering the present a most desirable time for a complete reform of the Post office. A more popular measure could not be discovered. It would bring immediate, substantial, practical, indisputable relief to all. A thorough investigation will, I am satisfied, prove the practicability of the extensive reforms here suggested; but the most superficial examination will manifest the perfect ease with which great improvements may be effected. Let the Government, then, take the matter in hand, and they will add another claim to the gratitude and affection of the people."

His expectations were realized. In a paper read before the Statistical Society of London in 1841, Rowland Hill said, "I have the pleasure of stating that the postman is now making long rounds through humble districts where heretofore his knock was rarely heard." But though Rowland Hill's arguments were clear and striking, the proposed reform encountered the usual official opposition. This was to be expected, when he showed that the Post Office was "rendered feeble and inefficient by erroneous official management." He believed that the Post Office was "capable of performing a distinguished part in the great work of national education," and that it might become "a new and powerful engine of civilization," and thus prove a blessing to mankind.

His proposals for a uniform penny rate according to weight for all distances, more frequent despatch and delivery of letters, and economy in management, were received with delight by the people. But the Postmaster General, Lord Lichfield, said in the House of Lords, "Of all the wild and visionary schemes which I have ever heard it is the most extravagant." Six months afterwards he said he had given the subject considerable attention, and was "even more firmly of the same opinion." Colonel Maberly, Secretary of the Post Office, said it was "a most preposterous plan, utterly unsupported by facts, resting entirely on assumptions."

They feared for the revenue. Mr Godby, of the Irish Post Office, did not think "any human being living would ever see such an increase of letters as would make up the loss." If the expected increase took place, then, said Lord Lichfield, "the mails will have to carry twelve times as much weight, and therefore the charge for transmission, instead of being £100,000 a year as now, must be twelve times that amount. The walls of the Post Office will burst; the whole area in which the building stands would not be large enough to receive the clerks and letters!" Lord Ashburton, one of the most intelligent statesman of that day, was ready to sacrifice the revenue, being of opinion that the postage of letters ought not to be taxed. Rowland Hill published second and third editions of his pamphlet, and answered all objections. A Committee of bankers and merchants was formed to support the reformer's proposals, and the Committee published the "Post Circular." On the 9th May, 1837, Mr Wallace, M.P. for Greenock, moved for the appointment of a select Committee on the subject, and numerous petitions were presented in favor of the plan. The ministers temporized, and proposed little alterations of their own. At last they agreed to an inquiry. The Committee sat 63 days, examined the principal officers of the Post Office, and 83 other witnesses. Dr Birkbeck, Charles Knight, and Richard Cobden testified to the injury inflicted by heavy postage rates upon literature and commerce. There was much evidence about smuggling letters. Mr Cobden made the startling statement that four-fifths of the letters sent from Manchester did not pass through the Post Office. A Glasgow merchant stated that the proportion of illicit postage was even greater in that city.

One of Colonel Maberley's objections was that "the poor were not disposed to write letters." He would have been nearer the truth had he said they were not able. Something more than cheap postage was wanted to qualify the poor to become letter writers. This "something" is provided in Phonography and Phontypy, by which the arts of writing and reading are so simplified that in the "good time" which is speedily "coming," "everyone will read and write."

The sum of £200 was offered by Government for the most efficient means of collecting the penny revenue from

letters. There were about 200 applicants for the reward, and the money was divided between two of them who recommended the issue of a penny stamp to be affixed to the letters. It will interest phonographers to learn that one of the numerous plans sent in was contributed by Isaac Pitman, whose letter "to the Lords of the Treasury" commences thus :—

" Bath, 10th September, 1839.

" My Lords,—The most eligible plan of carrying out the intentions of the Government with respect to the Penny Post appears to me to be this :—Let plates be engraved in small squares of an inch space, the plates being 20 inches by 12 = 240 squares, the price of which, at 1*d.* stamp, when struck off on paper, will be £1."

The letter then dwelt on the advantages which would accrue to the community from the use of such stamps, by the transmission of small sums of money, by means of stamps, through the post in payment for books and other articles. " The stamps," said Mr Pitman, " will become equivalent to the current coin of the realm, and remittances of small amounts might be made in them."

The Committee reported that they were " astonished " at the deterrent influence of high rates of postage upon the writing of letters. They were of opinion that Mr Hill's statement had been supported by the evidence, and they endorsed his proposals, with the exception of recommending a compromise of a 2*d.* rate. But the Commissioners charged with the inquiry into the management of the Post Office favored a 1*d.* rate. Day by day public feeling increased in favor of the measure, and Mr Hill's energy and perseverance at last triumphed, his scheme being passed by Parliament in 1839. On the 12th November in that year the postage was reduced to 4*d.*, and on the 10th January, 1840, to 1*d.* Great was the national rejoicing at the success of the two years' agitation for Penny Postage, the adoption of which was a " red letter day " in our history. So apparent were the benefits of cheap postage that the example of England was soon followed by every other civilized nation.

A reform of this kind usually passes through three stages. First, it is abused as mischievous and revolutionary, then declared to be " impossible," and finally

when successful, former opponents say they "always thought it was a good thing," and knew "it would be adopted some day." Of course there were still a few opponents and "croakers." A distinguished croaker denounced the new system in the *Quarterly Review* as "one of the most inconsiderate jumps in the dark ever made," that it was marked by "weakness and rashness," and was "neither necessary nor wise." Raikes, in his "Diary," said its only good would be to "increase the number of idle scribblers."

A Treasury appointment was given to Rowland Hill to enable him to "assist in carrying into effect the Penny Postage." In 1842 he was removed through a change of ministry. Mr Hill was more popular outside than inside the Post Office. The national gratitude found expression in a public subscription of £13,000, which was presented to him at a banquet in London. In an accompanying Address, the Penny Post was said to have "opened the blessings of a free correspondence to the whole British nation—especially the poorest portion"—and it was called the "greatest boon conferred in modern times on the social interests of the civilized world." Mr Hill's bearing on this occasion is described as "most modest and unassuming." This accords with his whole career and with his photograph which lies before me. This picture represents him seated, holding his spectacles in one hand. He appears portly in person, has a benevolent face, ample forehead, penetrating and affectionate eyes, the organ of Language well developed, a progressive nose, and a well-shaped mouth.

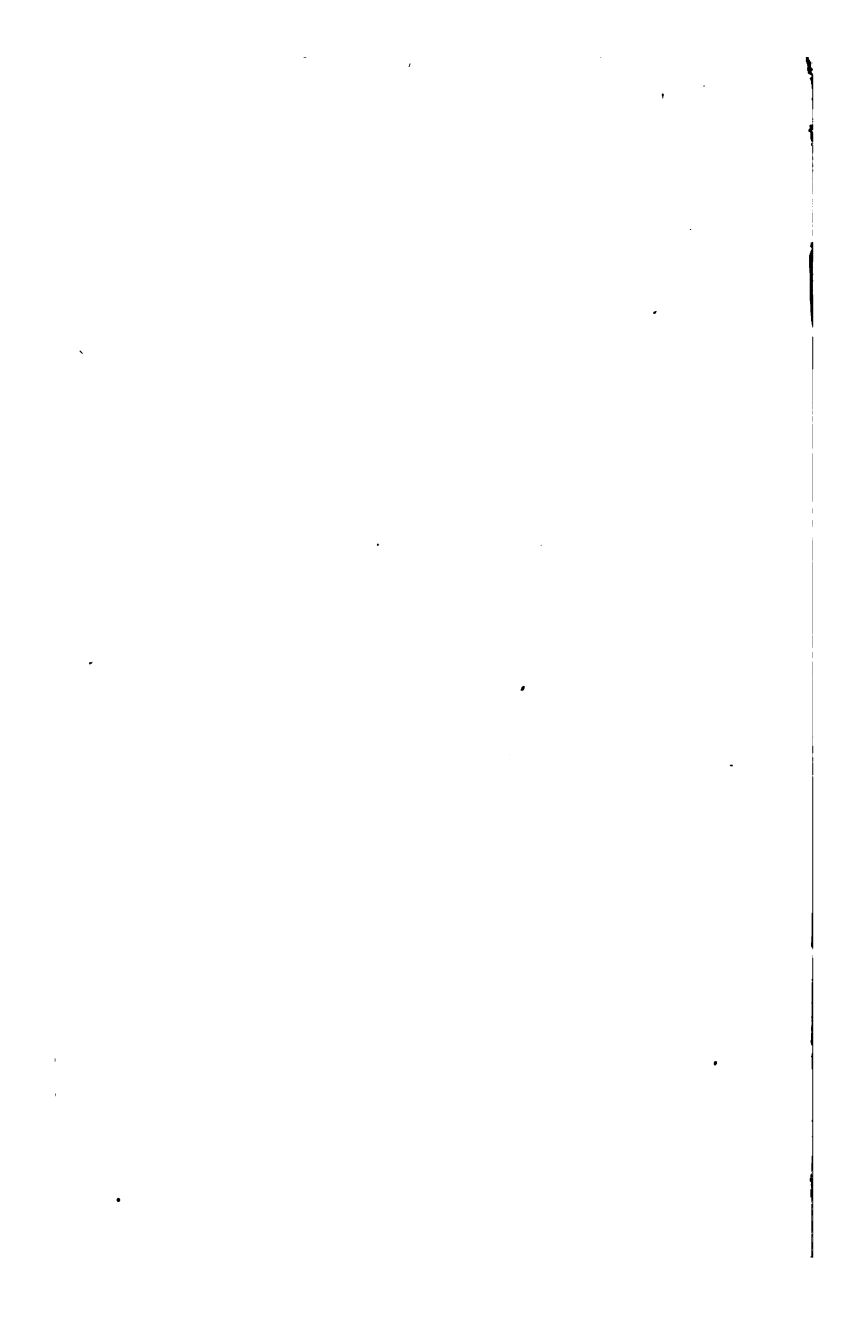
Rowland Hill was restored to office in 1846 as Secretary to the Postmaster General. In 1854, on Colonel Maberley's removal to the Audit Office, Mr Hill was made chief Secretary, next in command to the Postmaster General. After another ten years' arduous labor, he retired in 1864, passing "not into obscurity, but into deserved repose." It has been said of him that "more than any living individual he succeeded in drawing close the domestic ties of the nation, and extending in every way the best interests of social life." It is now universally admitted that Rowland Hill rendered immense service to the public, and all classes concede to him the title of "a benefactor of his country."

The Government, through Lord Palmerston, recog-

nised the national gratitude and indebtedness to Rowland Hill by a grant of £20,000, with his salary of £2,000 a year as a pension for life, to be continued to his widow. The Society of Arts presented him with the gold Albert medal, the University of Oxford gave him the honorary degree of D.C.L., and the Queen conferred upon him the dignity of knighthood. Grateful and congratulatory letters reached Sir Rowland from all quarters in acknowledgement of the stimulus given to trade by the penny post. Mr Bagster, the publisher of the Polyglot Bible in 24 languages, wrote to the effect that the revision of this work as it was passing through the press, would have cost him £1,500 in postage alone under the old system, and that this Bible would not have been printed but for the penny post. Men of business, secretaries of Societies, and conductors of schools told how their business had increased, and how the people were everywhere learning to write in night schools in order to enjoy the benefits of cheap correspondence. An eminent writer remarked, "By the reduction of the postage on letters, the use and advantage of education has been brought home to the working man, for it no longer costs him a day's pay to communicate with his family. This measure will be the great historical distinction of the reign of Victoria. Every mother in the kingdom who has children earning their bread at a distance, lays her head on the pillow at night with a feeling of gratitude for this blessing." An American author said, "The people of England expend as much money now as they did under the old system, but the advantage is that they get more service for their money, and it gives a spring to business, trade, science, literature, philanthropy, social affection, and all plans of public utility." Joseph Hume, M.P., in a letter to Mr Bancroft, the American minister and historian, said, "I am not aware of any reform among the many which I have promoted during the past 40 years that has had, and will have, better results towards the improvement of the country, socially, morally, and politically." In 1863 not only had the number of letters increased beyond expectation, but thousands of additional clerks were employed, and the net revenue surpassed that obtained under the system of high rates. During the subsequent 22 years many other postal reforms have been adopted, including the parcel post, and visitors to

the central and principal offices are astonished at the immense number of letters transmitted, and the rapidity with which they are sorted, despatched, and delivered. The machinery of the Post Office has been gradually brought to such perfection that it is now the best managed, the most useful, and not the least profitable part of the Government service.





Corrected to September, 1885.]

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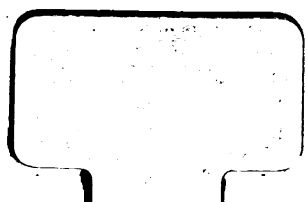
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